

"As to the Book and Score," by Randolph Hartley
THE MARCH 15, 1911 **NEW** PRICE TEN CENTS **YORK**

DRAMATIC MIRROR



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ARNOLD GENTHE

The Stage and Persiflage from Louise Closser Hale



RICHARD CARLE



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HOLBROOK BLINN
IN "THE BOSS"

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THE DRAMATIC MIRROR COMPANY

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Disapproving Behavior

THE WITHDRAWAL of BERNSTEIN's latest play, *Après Moi*, from the Comédie Française followed a series of violently opposing demonstrations that could be possible in no other world capital. Of course, the opposition was to BERNSTEIN himself, but it characterized the tendency of a people in certain circumstances, as well as the animosity of a party. And this in spite of the fact that the dramatist has won approval, and will probably win approval hereafter. A like, but less violent, demonstration was made years ago against so popular an author as SARDOU in the case of his *Thermidor*.

There is no other race than the French so volatile, emotional, and passionate, or so given to public demonstrations of rudeness upon provocative occasions. Some statistician not long ago undertook to demonstrate that Paris in population is not now essentially French, but the habits of this people survive in that city, and, though there may be many nationalities there, each in considerable number, enough natives remain to describe the French temperament when politics or social questions that inspire opposition arise in the theatre or in other arenas of activity.

If the French people—or a typically Parisian audience—are apt to express disapproval in the theatre or elsewhere in ways startling to others, however, they are quite as apt to show approbation with grace as well as emphasis. And they are so homogeneous as to art and social matters and theories of government that they care little what the rest of the world may think of their demonstrations in any field or on any occasion.

As to the theatre, a typical London audience can amaze with violence of sounds when it desires to express disapproval, in spite of the traditionally phlegmatic habit of the Englishman in other respects. In fact, there have been scenes in London theatres when audiences disliked plays or players almost as startling as those that recently occurred at the Comédie Française, omitting, of course, the missiles and ingenious projects for discomfort that characterized the opposition to BERNSTEIN and his play. In London plays have been "booh'd" off the boards and actors covered with confusion when audiences, moved by the mob impulse, have disliked them, and even in this day unfavorable demonstrations in that city are not unknown. Somebody at some time has suggested that this British characteristic is due to the Englishman's resentment upon any attempt to impose upon him. It certainly is not related to the English cry of "Fair play!"

No better audiences than those of New York and other great American cities can be found in the world, in the matters of appreciation and conduct. There is no disorder in the American theatre, even under provocation. If the native playgoer does not like a play he is more apt to quietly leave it than he is to demonstrate his disapproval offensively or noisily. And if he likes a play he is still within the bounds of good conduct in showing approval.

Adolescence

A NEW YORK NEWSPAPER not long ago printed in double leads and with corresponding head-type an article giving the votes of the students of a Western University, to-wit, that named Illinois, on their preferences for theatrical amusement, the same being set forth with that circumstance attaching usually to a momentarily significant matter.

Nearly a thousand of these young men were called upon to express their amusement desires. No complete detail of predilections was made public, but out of nine hundred and forty-eight votes only six were cast for SHAKESPEARE. Some notion of the trend of taste outside of this overwhelming majority against the Bard was given, however, by the witty person who formulated the dispatch conveying the news. "The college boy," said this

humorist, "prefers skirt-dancers to *DESDEMONAS*, high-kickers to *HAMLET*, legs to *LAERTES*, and counts ragtime ahead of *RICHARD III*. The girls for us," he adds, was the burden of the request of these nine hundred and odd young men, upon whose shoulders later will rest the burdens of life.

More than three hundred of these students—strange as it may seem of young men in the process of education—admitted that they never had witnessed what could be considered a play of the better class, and confessed that they had no desire to see one if a "girly-whirly" show afforded an alternative pastime.

The head of the dramatic department of this university, THATCHER H. GUILD, was amazed at the results of the vote, and declared that he purposed to start a "stage uplift" at once.

Without going into the question as to whether good drama has a place in any modern scheme of education, either as an optional or a compulsory element, it may be said that this overwhelming preference for youthful, pretty and agile femininity on the stage by these young men is by no means a sign that the drama is moribund. Youth will be served according to its tendencies, and common sense is generally admitted to be a late—or at least a later—acquisition. Any nine hundred or a thousand persons who have passed the pin-feather stage of existence, take them where you may, will hardly be likely to even approach the frivolity of taste shown by these students; and a canvas of other assemblies of persons in other environments, and of an average age less impressionable will throw back the balance toward the point of sane selection.

Which Is the Better Method?

AN AMERICAN DRAMATIST who recently went to London to stage one of her plays—a farce successful both here and in that city—has pointed out the differing methods of rehearsal that prevail over there, as contrasted with the habit here.

To an American, accustomed to vigorous and almost endless rehearsals, she says, the English way is amazing. With but a few days remaining before the opening of her play, she found the company called for a 10.30 o'clock rehearsal and straggling in shortly before noon. And this is the further picture she draws:

The charming members of the company assemble and tell and ask how they slept and talk of the unprecedented sunshine, and as soon as the first act is under way there is a courteous interruption. Some one desires his luncheon. Whereupon, every one troops out for a table d'hôte lunch, where everything is discussed from Gainsborough portraits to Coronation probabilities—everything except the play. After luncheon there is an hour or two of rehearsing, interspersed with "So sorrys" and "Pardons" and occasional anecdotes of the Sir HENRY IVINS regime. Then someone wants tea. It would be cruel to remonstrate, as one of the actors replies: "You know, really, I've brain fog, you know." I beg that tea may be served on the stage, and when this ceremonial is disposed of leisurely, I expect a furious hour in the dusk. Not at all. I am informed that Lady Something-or-Other is having a charity matinee, and that they must have the stage for their "repetition." But the most curious thing of all is that this method does not interfere with the general polish of the eventual performance.

This relation suggests various ideas. Is the hard, incessant rehearsing that is usual here—sometimes running well into the morning of the day of production—less effective for or less conducive to good acting when the critical moment comes than the easy-going, leisurely, often-interrupted manner in which an English company attracts a play? Or are English actors so superior to American actors that they require less of labor and discipline in the essential work of preparation?

Surely, there is something lacking here in the light of this story. At any rate, American actors in the rigors of rehearsal do not take tea frequently, and seldom do they discuss extrinsic art, *belles-lettres*, or ceremonies of state.



THE USHER



CLERGYMEN too often criticise the theatre or some phase of amusements on general principles rather than upon actual knowledge as to whether the criticism is pertinent or not.

In a New York newspaper the other day the Rev. Dr. Charles A. Eaton violently assailed Randolph Hartley's and Arthur Nevin's one-act opera, *Twilight*, which has not yet been produced.

This work is scheduled for production at the Metropolitan Opera House some time this month, and naturally it would be impertinent for even the critics to attack it upon the meager information as to its theme and purpose preliminarily known.

Yet clergymen sometimes hasten to give "impressions" before really they have been impressed one way or another legitimately.

This clergyman was not backward in expressing his views of *Twilight* on the barest relation of its story. That Mr. Hartley was properly exercised by this gratuitous attack is apparent from a letter he addressed to his critic, in which he said:

My Dear Sir:

I have read with surprise and indignation your attack upon my work and upon my personal character. In simple justice to myself I must protest against your irresponsible and sensational statements; which, though they may bring to you some momentary notoriety, are calculated to do me serious injury both professionally and in point of personal reputation.

You will permit me to call your attention to the following facts:

First. You do not know me. Therefore your estimate of my character is based upon pure—or, rather, impure—conjecture.

Second. You have not read my libretto of *Twilight*. Therefore your condemnation of it is, to say the very least, impertinent.

Third. The "influence" of *Twilight* is not toward loose morals, as you represent it to be, but is, on the contrary, toward strict adherence to the established laws of the Church and State regarding the marriage relation. Therefore in condemning the moral of my libretto you condemn the very laws that you, as a clergyman, are in duty bound to defend and to uphold.

This should serve as a warning to those gentle men of the cloth who sometimes are more quick to condemn than they are to fully inform themselves of the matter upon which their structures are based.

George P. Goodale, the veteran critic of the *Detroit Free Press*, says:

Your discontented and fault-finding self-appointed critic (or is he the censor?) who never sees anything praiseworthy in a theatrical representation, is to be met in every theatre every night. His habitual comprehensive review of the play of the moment is concentrated in the word "Rot!" including the exclamation point, which he uses with contemptuous explosiveness.

One may assume that what he means is that the play does not conform to his notions or ideals. It is off the line of his appreciativeness, or habit, or education in stage matters; therefore no good can possibly come of it.

That he has a right to his opinion and to the expression of it is not to be questioned. It is even possible that often his judgment may be sound; and we ought, in fairness, to make reasonable allowance for personal taste. But questions of fact are another matter; and where facts are concerned your chronic fault-finder is usually at sea.

There is indeed only one right attitude to assume toward a theatrical representation—the attitude of sympathy, good faith and neighborlike respect for sincerity of purpose.

Of course we know that what we are looking at is only an imitation of reality; therefore it cannot be thought strange if, once and again, the illusion suffers through defects that are incident to all human works. But there is in all earnest dramatic effort more that is praiseworthy than censurable. "Tired" and uncomfortable persons who indulge in wholesale denunciation of a play because it has uninviting spots on it, and pride themselves on their superior discernment, are neither wise in their generation, save in their own conceit, nor likely to enjoy the good things from which their less cantankerous fellow beings derive at least a modest measure of satisfaction.

This is wisdom, born of long service in the cause of the theatre.

The habitual faultfinder in the theatre never appreciates the work involved in the average production set before him.

The play as it is unfolded to the public is not a work to be caviled at, even when it fails of general acceptance.

Good or bad, successful or unsuccessful, it represents earnest and generally honest labor on the part of the author, the manager, and all the multitude of persons called into service in its making, including the actor, whose ardent and serious concern after long labor often leaves him at a critical moment far from the form for which he has hoped and struggled.

These workers for public approval and pleasure are ill repaid by the thoughtless exactions of persons who never appreciate the labors of preparation, and who are as apt to deride good results as bad results.

George Alison heard these remarks between the acts at a recent matinee of *Chantecler*:

Don't you think it's fine?

Fair.

Don't you like it?

Fair. If they'd leave out some of their one-horse jokes it'd be better.

You see, for Marguerite, if it's narrow gingham, it takes nearly six yards.

The sceneries is beautiful.

Yes, they are.

I seen something like this over to the American.

Was it good?

Yes, it was called A Barnyard Romeo.

It's a kind of a lesson, ain't it?

They got some very young children on that stage. I wouldn't want to see this again. It's too light. There ain't nothin' to it. I don't see nothin' in these comic operas anyway. I like a deep play. I could see that Madame X. six times. But there ain't no play to this.

I should think Minnie would be crazy. You know when folks are married they have to conceal things, but that he should say that before company, well, I says to Minnie, I sh'd think you'd go crazy.

I think this is a real nice seat; you can hear very good.

Say, you come to my place Washington's Birthday, 'less it's awful bad. I'll expect you to dinner, and then we'll take in a picture show, or maybe take just a little walk, if it ain't awfully bad.

They say The Spring Maid's quite a nice play. Say, that's the one you had dyed, isn't it? Looks fine. I want to get something light-weight for Spring; not a Rajah, there ain't no warmth in them. I have my Ponjy coat, you know.

They got a German theatre, Madison Avenue and Twenty-seventh Street.

I don't care for a German play.

Don't you?

No, they make me sick with their love-business.

There's so much more to this play than there is to The Blue Bird; they rely on the effects in that; here it's only the grotesqueness. Is the Blackbird supposed to be treacherous or good at heart?

Oh, he's just cynical.

That's what I thought, only I couldn't just tell.

I think the Hen Pheasant's voice is very much like hers. They say she understudies her. It's irritating to me to hear the same tone of voice when they're playing together.

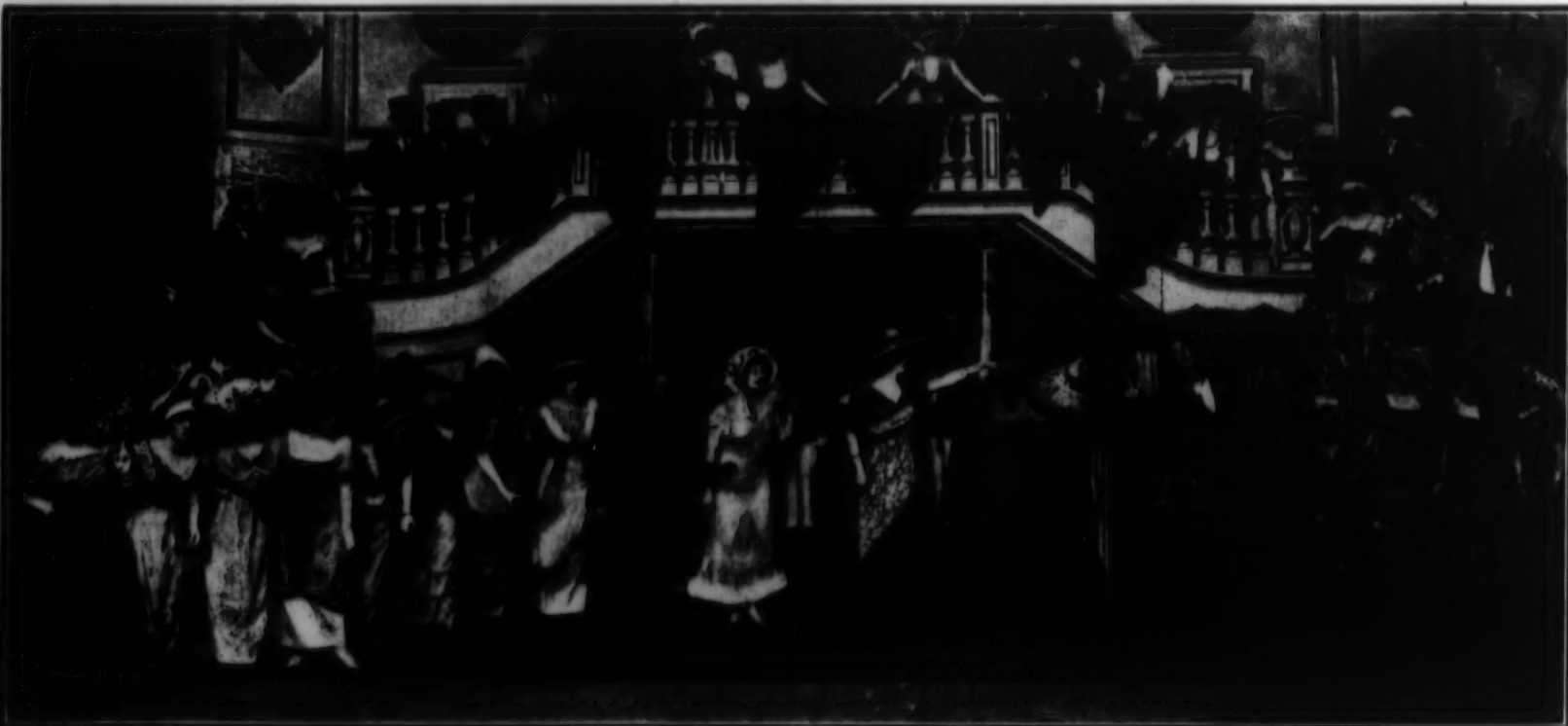
Let's see who she is. Oh, May Blansy.

I wish the Hen Pheasant had a more pleasant voice.

Is that all one piece, or is there a shoulder seam?

I think the dawg is awful good, don't you?

And the like may be heard at many a play.



Walt, N. Y.

Harry Jupp

Alma Francis

Louise Kelly

Alma Hageman

Frank Lalar

William Elliott

THE SONG, "DONNY DID, DONNY DIDN'T"

From Act II "The Pink Lady"



AS TO THE BOOK AND THE SCORE

By RANDOLPH HARTLEY



FOR A PERIOD of precisely three hundred and eleven years music and drama have fretted and nagged and sneered at each other on the operatic stage. This fact will seem the more interesting when it is remembered that opera, as an art form, is precisely three hundred and eleven years old.

The marriage of the two arts took place at Florence, Italy, in 1600, after a courtship of three years, during which time the couple appeared together publicly in an experimental fashion. Even then the friends of the pair argued forcibly against the union; and only the other day a distinguished American critic expressed the opinion that opera has served to debauch, rather than to elevate, the artistic taste of those countries in which it has been most popular, and he intimated that the couple would be better apart.

In view of this long exhibition of incompatibility of temperament, it might seem advisable—almost imperative, indeed, for the sake of artistic morals—that the two arts should be quietly and decently divorced. Truly, they should be divorced instantly and absolutely were it not for the fact that occasionally—very, very occasionally—the two forget their jealousies, rise above their quarrels, and by a united effort, in which each plays a respected and self-respecting part, they produce a thing so exquisitely beautiful that opera as an art form is justified; is, in very truth, glorified. And it is only because of these very rare occasions of great artistic joy and achievement that music and drama continue in what is, for the most part, unhappy wedlock.

The very simple fact is that opera must be a perfect union of drama and music, with neither subordinated to the other, in order to warrant its acceptance as a dignified form of art. But because of the vast amount of prejudice and affectation that has grown up around the subject this statement of an obvious truth seems almost revolutionary. Indeed, a certain eminent European musician assured me that it was not only an iconoclastic idea, but an impertinent idea as well. It is rather to the point, however, that all of the enduring operas of the standard repertoire—a repertoire made up of the best works, and only the best works, of the past three centuries—are operas in which the musical and dramatic elements most nearly approach a perfect balance. And furthermore, a scrutiny of the list of great operas will reveal the interesting fact that in not a few cases the perfect balance of book and score, rather than high achievement in the creation of either, has made for most successful accomplishment. The composers whose names are monumental in the history of opera were, without exception, composers who, more than their fellows, understood and valued the art of dramaturgy. The great Gluck, he whose *Orfeo*, produced in 1762, laid the foundation of modern opera, was, according to many authorities, by no means a first rate musician. But he realized dramatic truth. He did his best to bring about a perfect union of music and drama—and *Orfeo*, after a century and a half, still lives. And Wagner! The very best possible proof of the importance of perfect union of drama and music lies in the fact that Wagner may be described either as a librettist who wrote his own music or as a composer who wrote his own libretti. And the greatest thing that this greatest of composers and greatest of librettists accomplished was that he united drama and music with full knowledge and understanding of the laws of both arts, and without prejudice.

Now, granting, if it may please you, that the end and aim of opera is to effect a perfect union of drama and music, it would seem that the process of creating perfect opera should be com-



Rockwood, N. Y.

RANDOLPH HARTLEY

paratively simple. That it is not simple is evidenced by the fact that there is but a meagre repertoire to be gleaned from the effort of more than three hundred years. The grave-stones of the operatic failures of the past will always suffice to build individual opera houses for each operatic success of the future. And it is well to bear in mind that only at the cost of countless failures can any successes be achieved. The only possible means of determining the artistic worth of any operatic composition—putting aside, of course, those that are born of complete ignorance—is to produce that composition in the best manner possible. Such a test is expensive. The cost is almost prohibitive. Yet the world possesses more great fortunes than great intellects. There is not in all the world, at the present moment, a single mind so comprehensive, so thoroughly trained to appreciation of both dramatic and musical values that it can determine definitely, from a manuscript book and score, whether or not the perfect balance necessary to success has been attained. Wagner himself was by no means infallible in this regard. With all of his intellect, his zeal, his stupendous effort to bring the two arts of which he was master into perfect harmony he failed to reach his ideal more often than he succeeded.

The reason for the scarcity of great operas is not that there is a scarcity of capable composers and capable poetic dramatists, but rather that the ideal union of the two arts is so nearly impossible of attainment. And year by year, as music and drama develop individually, the union becomes more difficult. In the Eighteenth Century—in the days of Handel and Gluck—the composer and the dramatist spoke in almost the same tongue. Drama was declamation; music was melody. The union of the two was as comparatively simple a matter as the marriage of two peasants. In the Twentieth Century the dramatist and composer express themselves in the technical languages of two highly specialized crafts that are almost incomprehensible each to the other. The two parties to the present operatic union are the most extreme of individualists. Domestic felicity is as difficult for them as it is for modern men and women of the very strongest individuality.

The case seems well nigh hopeless. And yet some day an opera will be written that will bring forward modern drama in its highest development and modern music at its best; joined together, fused into a metal of priceless artistic value. That achievement will be well worth all the experimenting, all the failures.

The fact that every seriously written opera is an experiment cannot be too forcibly emphasized. It is an experiment until it is actually presented to an audience in complete and perfect form. The librettist has written his drama and has set down, to the minutest detail, the stage settings, the action, the groupings. The composer has constructed a score to interpret and to adorn every thought expressed in that libretto. A conductor has used his best endeavor to absorb the spirit of the composition. A stage director has opened his mind to it, and visualized it. The singers, the musicians, the scenic artists and the costumers bring to it their genius, their skill, their enthusiasm. Between two and three hundred men and women, all of them specialists, are involved in the experiment. And however great in their separate lines of work all of these may be, the worth of the opera cannot be determined until the integral parts are assembled in a performance, and it is demonstrated to precisely what nearness to perfect balance the dramatic and the musical values have been brought.

A great deal is being said and written at the present time about native American opera. In order to have American opera to-morrow we must have productions of American opera to-day—many and costly productions, and many fine, honest failures. And if within the next century we produce a dozen operas worthy to be placed in the standard repertoire—the repertoire that has already been three centuries in the making—the American of a hundred years hence may well be proud of his country's operatic achievement. We shall gain that dozen successes by producing, and only by producing, hundreds, perhaps thousands, of failures.

Randolph Hartley

AN ORIENTAL MATINEE.

At the New Amsterdam Theatre, on Mar. 10, the Princess Sita Devi gave a most entertaining talk and dance to a full house. As she is the daughter of an Indian Rajah and was educated as a dancing girl in an Indian temple before she was induced by missionaries to turn Christian, she is well qualified to speak of that mysterious East. She told of the ceremonies at the birth, betrothal, marriage and death of her countrymen, and sang two songs—a love song and a street ditty. The following dance related in pantomime an incident in the life of a temple dancing girl. Her native costumes were particularly beautiful, especially the first one of brilliant green gauze edged with reddish gold bands. In her speaking, her singing, and her dancing, the Princess charmed all those in the theatre.

DISTINGUISHED STAGE HANDS.

Owing to a strike of stage hands at Parsons' Theatre, Hartford, Conn., Thais was not given in that city, and various other engagements have been cancelled. For the performance of the Russian dancers on March 8, a gallant crew of stage hands was hastily enlisted. H. C. Parsons, manager of the house, acted as boss carpenter; the manager of Poli's Theatre was property man; Albert Doris, advance agent of the attraction, was electrician, and the ushers were utilized as scene shifters. With the help of hands sent from New York by William A. Brady, Mr. Parsons expects to open the house for Robert Mantell and 'Way Down East' this week.



THE MATINEE GIRL



RICHARD CARLE has draped about his long, lean, limp, laughter-provoking personality in Jumping Jupiter a silly season entertainment early arrived in Lent. The human drapery is considerably better than the dramatic and musical garniture. Joseph C. Miron's hark-from-the-deeps voice and his facial solemnity fit well into the farce.

Edna Wallace Hopper's gingery prettiness and abbreviated naughtiness would be welcome even though she did not give by her costumes a valuable course in "How to Dress." She wears gowns that seem to contradict all the canons of dressing for small women, yet are exquisitely becoming and wondrously lovely.

One discovers among the Carle drapery two professed Lederer "finds," and the man who found Edna May does not mistake pebbles for diamonds. On New Year's Eve a year ago George W. Lederer sat out Nineteen Hundred Nine in company with the Standard Club in Chicago, and though he shed no tears upon the departing year, welcomed Nineteen Hundred Ten with no resolution, he said the evening was one of profit, for he discovered there a fifteen year old girl whose talents were bigger than her tiny self. She was the daughter of a former government clerk in Washington. The child was a natural imitator of such activity that the mother resigned her clerkship and took the girl to Chicago, where she appeared at clubs and in vaudeville. Mr. Lederer's first act of the New Year was to sign a contract with the girl's mother for a three-year option on the child's services. He placed her with Mr. Carle's company in August. Not yet seventeen, the slim, child-faced girl, Eileen Claire, gives an imitation of Harry Lauder that made tired Broadway eyes brighter as they never do except at "something new." Mr. Lederer foresees a shining future for her with evident reason.

To Will H. Philbrick, too, he has pinned his trained faith in futures. He found the big, India rubber-faced, capacious-mouthed, loose-jointed comedian in a region whence good things have come, The Tall Grass. Mr. Philbrick has vaudeville much and he starred in his grassy habitat in The Beauty Doctor. He justifies his manager's faith by the Great Power. The Great Power is not subtlety, nor refinement, nor regularity of features, nor beauty of person. It is the ability to become quickly friendly with that part of your audience which desires to be amused, and to entertain it.

If you feel that there is no more sentiment in the world, and if you think life is an actionless level, see Marching Through Georgia at the Hippodrome. Its songs will cure the first complaint, and the all-star cast of stage hands, building the pontoon bridges, will banish the second.

Edith Tallafarro was recently interviewed, and the interviewer gave half the space of his story to a bounding black cat. The next week the cat died. The little star of Rebecca says it was the shock.

When dramatic fortunes place Wilton Lackaye and Theodore Roberts in the same scenes of an all-star cast, a juxtaposition several times brought about, these sturdy actors instantly give the terrified company an example of how great minds may diametrically differ. Mr. Lackaye favors playing the scene forte and Mr. Roberts pianissimo, or Mr. Roberts is for playing it slowly and Mr. Lackaye thinks it should go at a galloping pace. They argue to the heavens, calling as fervently on precedent as a lawyer summons the aid of the statutes.

When, therefore, a friend whom he met at the motor boat show, said: "I saw your boat and Mr. Lackaye's anchored side by side at Bayonne," Mr. Roberts turned an anxious look upon him, saying:

"I beg you not to tell the boat. It would explode."

Julie Opp, declining gently a Washington hostess's urgent invitation to the Favershams for a ten, gave wifely summary of her husband:

"He's a queer, shy creature sometimes."

Edward Sheldon, the young author of The Boss, who describes New York life as a "layer cake, sometimes dark, sometimes light, but in every stratum interesting," has changed his mental diet to the por-

ridge and milk of an orange grove in Florida, there to polish his new play.

An older and more tired Frances Starr may join the roadphobia chorus of actors, but the young star of The Easiest Way regards the indeterminate land as an interesting school. The reform measures of every town she visits engages her attention. She visits Hull House as regularly as she visits Chicago, and in Denver the work of Judge Lindsay among child criminals engaged her to the exclusion of matinees of sister and brother actors in the Colorado city. "It was wonderful to me," she said, "that in those homes where the child Laura Murdocks of Denver are being taught housework and other ways of decent

in Republican or Democratic success, she would put half of every week's salary in the savings' banks. Thirty years later there will be no distraught, over-worked committees getting up a testimonial for her.

Dr. Louis Anspacher, who in the profession is known as Kathryn Kidder's husband, out of it, as a lecturer on scholarly themes and an active member of the McDowell Club, quotes a famous manager on the uses of the leading man:

"You see that husky, handsome chap," said the maker of histrionic fortunes. "I pay him a hundred and twenty-five dollars a week, and what for? To come on in the last act and squeeze the star."

There is one woman in the world who has never been in a shop. No, dear reader, I am not unveracious, at least not at this moment. No, dear peruser of this truthful paragraph, the lady is no Malay belle, nor Zulu recluse. She is the world's greatest actress, that woman of wonder, bewildering Bernhard.

"I have never shopped in my life." The assurance came from St. Louis, where she was playing last week. "When I was a girl my mother and sisters shopped for me. After that my maids went to the shops for me, or things were brought me on approval, so I have never been in a shop in my life."

Isadora Duncan says if every woman danced there would be no unhealthy, unhappy women in the world, and the race would become a beautiful family of demigods and demigoddesses. Moreover, Miss Duncan means it. One feels the throb of sincerity beneath every laughing utterance of this California maid with a B. C. Greek soul.

Those poor scoffers who say that friendship between women is a myth, look upon the picture on this page and be confounded. Grace Livingston Furness, dramatist, and Alice Fischer, actress, have been friends, fast and sworn, for fifteen years. And this is what their friendship has weathered, riding into the port of permanency: Belonging to the same club; getting one of them safely through the perilous knothole of courtship and the keyhole of matrimony; living in the same boarding house; spending the honeymoon of one under the roof of the other; one starring in the play written by the other; each sharing with the other the sea-saw of events called "the world's ups and downs"; disliking, yet for affection's sake tolerating each other's dogs, Miss Fischer's ferocious Fussy and Miss Furness's late hysterical Jefferson Sly; not forgetting the continuous existence of a husband who might have been peevish about wife's friends but wasn't.

It was, therefore, two comrades at arms enlisted for life who gave each other a reciprocal hug and shake at Atlantic City on Monday, where Comrade Grace went to see Comrade Alice's debut in the vaudeville sketch, Sunset Limited, written by Comrade Alice's husband, William Harcourt, who acts with her in it. And already Comrade Alice is wondering how she can cram into one night-letter dispatch her good wishes to Comrade Grace on the opening of the playwright's comedy in one act, Music in the Air, which refers to the din made by a next door apartment neighbor, in which Herbert Kelcey and Effie Shannon appear next week.

This paragraph begins with a moral that is likewise a warning. Matinee idols shouldn't marry, or if they must marry they should suppress the fateful news. My friend, the dealer in photographs of celebrities, says that H. B. Warner, whose marriage was not featured, leads all the rest in sales of matinee idols' pictured forms and faces. Girls in hobble skirts, reaching to their boot-tops and braids confined by broad pink bows, quarrel over his pictures, assailing the dealer's ears with "Isn't he sweet?" "Isn't he the dearest darling?" "Don't you just love him?" While Donald Brian's and John Barrymore's pictures are mutely purchased, if at all.

"Sales have fallen off seventy-five per cent. since they were married," complains the dealer pointing ruefully to a brimming box marked "Left overs."

Mabel Tallafarro, telegraphing her little sister, Edith, on the prospect of her invasion of London with Rebecca of Sunnybrook Farm, said:

"You're sure to topple over a few thrones."

THE MATINEE GIRL.



ALICE FISCHER AND GRACE LIVINGSTON FURNESS

livelihood, the good people who built the little houses made them face the Rockies. There is so much strength in the mountains, and the unfortunate girls facing these mountains as they go about their work must draw strength from them. I would send, if I dared, to be placed above the door of everyone of these little houses of hope, the text, 'I will look unto the hills whence cometh my help.'

So large and so masculinely domineering is Laura Nelson Hall's seventeen-year-old Big Boy Billy becoming, that she who plays Everywoman, declares that on the first day of 1912 she will cease calling him "Son."

"You may expect to see me paddling down Broadway, my hand in his, and looking up into his face, meekly saying: 'Yes, Father.'"

Since his engagement in Milwaukee, that expression of "I'm trying to bear it as becomes a man, but really life's a little too much," that Kyrle Bellew habitually wears has deepened. True, he was vindicated. He triumphed gloriously over his foe, but hear what happened. He visited a restaurant in the Teuton-American city and informed the waiter that he liked neither the food nor the service. Perhaps the waiter didn't know who he was. Perhaps he didn't care. At any rate the waiter variet dared to say to the many Romeo, many Claud Melnotted one: "We didn't invite you in."

The impertinence tormented him as a thorn in his pillow. It wouldn't let the English star sleep. At last he told the proprietor, who said:

"Come to the restaurant and dine with me personally, as my guest. I will teach the fellow a lesson. And after dinner I'll fire him."

Which happened as promised.

One of the youngest American leading women made a New Year's resolution that come styles, go luxuries,



PLAYS OF THE WEEK



THIRTY-NINTH STREET—AS A MAN THINKS

Drama in four acts, by Augustus Thomas. Produced March 13, by the Shuberts.

Vedah Seelig.....Charlotte Ives
Doctor Seelig.....John Mason
Holland.....Ernest Wilkes
Butler.....Ralph Samson
Mrs. Clayton.....Chrystal Herne
Julian Burrill.....Vincent Serrano
Benjamin de Lota.....Walter Hale
Frank Clayton.....John Flood
Mrs. Seelig.....Amelia Gardner
Sutton.....W. H. Sadler
Miss Doane.....Gail Kane
Dick.....Raymond Hackett
Judge Hoover.....William Sampson

As a Man Thinks leaves a reviewer feeling that his few hasty comments, tossed together with little time for meditation, must do rather scant justice to the possibilities of the occasion, because the play offers more opportunity for profitable thought than anything else—except The Havoc—that New York has seen this Winter. The situation is further complicated by the fact that whereas The Havoc was mainly an intellectual exercise, As a Man Thinks trips the mental heels by a tricky appeal to the emotions. The drama seeks to persuade as well as to convince, and the particular difficulty confronts the commentator of separating the two cleverly tangled threads before he can test each by itself. Emotions are suspicious characters.

The author's fertile imagination has played about his theme with such lavish invention that the very copiousness of detail frustrates the best intentions toward any complete discussion. Even the ins and outs of the plot can be inadequately suggested at the best.

Although never brought into actual conflict, Benjamin de Lota and Dr. Seelig constitute the forces of implication and explication, respectively. Early rejected by Judge Hoover's daughter because of Jewish ancestry, de Lota—after several disreputable years—successfully applied for the hand of Vedah Seelig, although Vedah loved Julian Burrill. His former and only real love, who had meantime become Mrs. Clayton, discovered that her husband had been anything but true to his marriage vows, and turned in wounded pride to console herself with de Lota, who was nothing loath to profit by this ironical turn of fate. The affair, speedily becoming known, terminated de Lota's engagement to Vedah, and roused Mr. Clayton to such wrath that he turned his wife out of his house. The husband descended farther into torment when he deceived himself into thinking de Lota to be Dick's father, a belief annihilated only by proof that de Lota had been for a period imprisoned in France. Dr. Seelig, who brought about this reconciliation, had his own suffering when Vedah eloped with Julian. Each character was purged by sorrow and forgiveness.

In constructing this play, Augustus Thomas, who is already known for his technical skill, has advanced appreciably nearer to the standards of deftness set by the better French and English playwrights; he has surpassed The Witching Hour in homogeneity of theme and unity of development, even midst an amazing abundance of detail. At times he is overdeft, so the play would be easier to read than to watch; characters pass so rapidly on and off that the listener can scarcely grasp the significance of their appearance, and lines have been boiled down to such negligible diameter that their very neatness renders them less effective at a single hearing. The fullness of incident interests the audience in events that happen off stage, a tremendously valuable quality because it makes one feel that he is witnessing no mere isolated story. The plot is tied firmly into life outside the theatre by the cords that run off the stage.

For themes, Mr. Thomas is rather overwhelmed with material: the position of the Jew in society, the religions of the world, the comparative moral responsibility of men and women, and the power of faith. The last, of course, is the theme, one that in another phase occupied the author in The Witching Hour. Briefly, a man's faith in his wife is his only assurance of his fatherhood, and therein lies the higher moral responsibility of woman. Does the argument carry conviction? Obviously it is not a matter for snap judgment. At least, Mr. Thomas furnished a counter argument—morality and justice are independent of sex—and the denouement did not contradict this more conventional dictum, which most people have believed and which many people have belied from time immemorial.

Mr. Thomas and a strikingly capable cast have cooperated in creating a number of remarkable characters. John Mason depicts the class of Jew rarely portrayed on the stage, and never better portrayed: high minded, widely sympathetic, cultured, polished, unembittered by petty social ostracism, master of himself and of his household, imbued with the sense of his responsibility to his race and to all mankind, he was at once a loved and trusted physician, a humanitarian, and something of a philosopher. He delivered his lines with mastery and spirit, and as Augustus Thomas remarked in the curtain speech after the third act, "even his silences are golden."

Among the men in the supporting cast, Walter Hale, John Flood, William Sampson, and Vincent Serrano had choice opportunities, which they realized. Exceptionally clever was the differentiation between

Benjamin de Lota and Frank Clayton by Mr. Hale and Mr. Flood. The former excelled in mentality and finesse; his villainy resulted from the humiliation and the injustice of his position as a Jew. On the other hand, Frank Clayton in masculine arrogance accepted lax morality as his divine right, until his wife's defection forced him to think; then he faced his punishment in strength that permitted final contrition. William Sampson handled well a role that verged on eccentricity. Save for his characteristic speed, that betrayed him occasionally into incoherence, and save for a dangerous tendency to confuse sentiment and sentimentality, Mr. Serrano played agreeably in an agreeable part.

It is a pleasure to record the splendid work of Chrystal Herne, especially in the first two acts. Although her chief opportunities lie here, they were not solely responsible for her effectiveness, because her facial expression and her bodily plasticity add touches quite beyond the dramatist's pen. Miss Herne is growing histrionically. Amelia Gardner, intentionally or not, did one extremely clever thing in vaguely suggesting the Hebraic accent without ever letting it become obviously assumed. Beyond that, she played with ease and sensibility. Charlotte Ives, although competent, hardly indicated the conflict between heritage and environment that must have agitated Vedah Seelig. Gail Kane shone through her microscopic role, a genuine actress.

One of the choicest bits of the opening performance was the oratory after act three, by Mr. Mason and Mr. Thomas, but that is not subject to critical comment.

NEW AMSTERDAM—THE PINK LADY.

Musical comedy in three acts, adapted from the French of Le Satyre by Georges Berr and Marcel Guillemant, book and lyrics by C. M. S. McLellan, music by Ivan Caryll, staged by Herbert Gresham, musical numbers staged by Julian Mitchell. Arthur Weld, conductor. Produced March 13, by Klaw and Erlanger.

Serpolette Pochet.....Alma Francis
Desiree.....Ida M. Adams
A Photographer.....Dudley Ostman
Pochet.....F. Newton Lindo
The Hungry Man.....Joseph Carey
Annette.....Ida Gabrielle
Gilberte.....Oliver Depp
Gabrielle.....Eunice Mackey
Raymonde.....Trixie Whitford
Minette.....Florence Walton
Sophie.....Erminie Clark
Benevol.....Fred Wright, Jr.
Lucien Garidel.....William Elliott
Julie.....Ruby Lewis
Nini.....Teddy Hudson
Susanne.....May Hennessy
Angela.....Alice Dovey
Maurice D'Uzac.....Craufurd Kent
Bebe Gungolphe.....John E. Young
Claudine.....Hazel Dawn
Crapote.....Harry Depp
Madame Dondidier.....Alice Hegeman
Philippe Dondidier.....Frank Lalor
Theodore Lebec.....A. S. Humerson
La Comtesse De Montanvert.....Louise Kelley
Rouget.....Dudley Ostman
Dr. Mazou.....Maurice Hegeman
Pon.....Joseph Carey
Ywaxy.....Benjamin Lassit

Had Lucien Garidel not insisted on one last "fling" before plunging into matrimony we should not have had The Pink Lady. That would have been unfortunate, for The Pink Lady is capital entertainment, containing gems of comedy and employing a notable cast. An Americanization of the French names would help decidedly in the matter of clarity, for the French sounds uttered by English-speaking tongues are not always distinguishable.

Lucien on the eve of his marriage to Angela took his old flame, Claudine, "the Pink Lady," to the Joli Coucou, a restaurant in the forest of Compeigne, France, where, unexpectedly, his fiancée, Angela, happened to be dining. To calm Angela's jealousy Claudine was introduced as Madame Dondidier, who, on account of her husband's illness, met Lucien on a business appointment. Angela was not convinced. She determined to investigate the address given to her by Lucien as Dondidier's home in Paris. The address given was the antique shop of one Philippe Dondidier, in the Rue St. Honore. Lucien outdistanced his fiancée and reached Dondidier's house first. By promising the dealer in antiques the only missing snuffbox in a collection being made by Dondidier, Lucien obtained his willingness to pose before Angela as Claudine's husband. The perfectly respectable Dondidier thereby became involved in numerous unpleasant situations. However, at the ball of the Nymphs and Satyrs at the Cafe Les Satyres, Paris, everybody had a good time and the many riddles were solved satisfactorily.

The music is dainty, bright and melodious, though not characterized by haunting charm nor particularly striking musical passages. No opportunity is given Hazel Dawn to distinguish herself as a vocalist, in spite of the evidences of her vocal ability. Her violin work is excellent. Miss Dawn is a fresh complexioned and refined young woman with a sense of humor. She wears her clothes well. Broadway has accepted her.

Alice Dovey is the same elfin creature of former years. As in Miss Dawn's case, Miss Dovey is capable of greater vocal efforts than are required of her. Fred

Wright is amusing as the pompous and nervous little Benevol. William Elliott shows the value of straight dramatic training. Though not required to sing, his speaking voice displays a proper placement and his speech is perfectly intelligible, something not true of most of his associates. Mr. Elliott's splendid enunciation is not due entirely to a naturally good voice; training in the straight drama, where obscurity of tone is not pardoned through any extrinsic accompaniments of light and song, have given him a finish which musical-comedy-born actors do not often have. Craufurd Kent is a satisfactory baritone, and John E. Young is always welcome on the stage.

Alice Hegeman is among those present. Judging from her reception on the opening night, it would be a waste of words to enumerate the thousand and one reasons why Miss Hegeman is a comedienne without a peer in her line of low comedy. Suffice it to say that her originality never fails to cross the lights. Frank Lalor, too, is an original comedian with the gift, so often lacking in musical comedy fun-makers, of recognizing the difference between comedy and horseplay. The Pink Lady contains genuine comedy.

Alma Francis and Ida M. Adams reveal some unfamiliarity with leading roles, but they are bound to develop, for sincerity is stamped on their work. Louise Kelley is worthy of a larger part. Harry Depp and Maurice Hegeman both contribute definite characterizations.

A handsome, spirited, and well-gowned chorus, together with beautiful scenic equipment, add not a little to the success of the piece. There is no reason why The Pink Lady should not be quite as popular as her elder sister, Madame Sherry, the other French lady who preceded The Pink Lady at the New Amsterdam.

BIJOU—THE CONFESSION.

Drama in four acts by James Hallett Reid. Produced March 13. (Management of L. S. Sims.)

Rose Creighton.....Helen Holmes
Mrs. Mary Bartlett.....Oliver West
Michael Grogan.....Mort Cady
Patsy Moran.....Paul Kelly
Thomas Bartlett.....Harold Vosburgh
Rev. J. J. Bartlett.....Orrin Johnson
Joseph Dumont.....Theodore Roberts
Andrew Strong.....Jack Drumlar
Frank Gordon.....W. D. Ingram
John Peabody.....Ralph Delmore
B. P. Dustin.....Siglow Cooper
C. H. Blackburn.....W. J. Brady
Jem Coburn.....John North
Edward Stevens.....Willard McDermott

The Confession is built along conventional melodramatic lines. With its high-class company and excellent stage management it almost succeeded in interesting a well disposed, even friendly, audience at the Bijou last Monday night. The central figure in the story is a priest, whose brother has been unjustly accused of murder. The real murderer is known to the priest, having confessed his crime to the latter in the confessional. But even to save his brother's life the priest refuses to disclose the guilty man. Repeated appeals fail to shake his resolve, although he knows that his brother's life must pay the forfeit. This hideous dilemma is the jarring discord of the play, and it is not lost from sight for a moment. Of course the real criminal confesses at the end and so the situation is cleared up by this very obvious and flat ending. Despite its defects the play will make a very strong appeal to a large class of theatregoers.

Theodore Roberts had a big part as Josef Dumont, the French-Canadian. Intensely stirring and vivid was this portrayal. Oliver West also made a genuine success as Mrs. Mary Bartlett, the mother of the accused. Her work in the last act disclosed unexpected power. Orrin Johnson was fairly good as Father Bartlett, but his conception of the part made the reverend gentleman appear a rather conceited and priggish person. Patsy Moran, a hunchback boy with an extensive vocabulary of slang, was cleverly given by Paul Kelly, and the Michael Grogan of Mort Cady was very enjoyably rendered. Ralph Delmore furnished a very vigorous and dignified presentation of the role of John Peabody, Judge and later Governor. Helen Holmes showed much emotional power in the part of Rose Creighton, and Harold Vosburgh was well cast as Thomas Bartlett. The stage management was admirable, and the court-room scene of Act III was remarkably accurate in legal details.

MAJESTIC—THE BOHEMIAN GIRL.

Opera in three acts, music by Michael Balfe, book by Alfred Bunn. Arranged and staged by Edward P. Temple. Revived March 13. (Milton and Sargent Aborn, managers.)

Count Arnheim.....James Stevens
Thaddeus.....Henry Taylor
Florestein.....Maurice Lavigne
Devilshoof.....Charles Gallagher
Captain of the Guard.....Ralph Nichols
Officer of the Patrol.....C. Drumheller
A Gypsy Messenger.....H. Ben Ali
Queen of the Gypsies.....Bertha Shalek
Arlene.....Elena Kirmos
Buda.....Florrie Sloane

The managers of the Aborn Opera company have certainly succeeded in giving a spectacular production to their revival of this melodious old opera, without detracting from the romance of the story or the beauty of the music. The setting of the first act is a re-

(Continued on page 10.)

CHILDREN OF THE STAGE

Facts About Illogical Laws Which Bar Them from the Theatre

IN Massachusetts, Illinois and Louisiana, the factory laws forbid the artistic training of children for stage performances. The ostensible reason for this prohibition is that children are made to "work" at night.

Augustus Thomas and Francis Wilson, among others, have shown that the health of stage children is hedged with every safeguard; their salaries, compared with the wages of factory children, are princely, and the few minutes required in the evening for their speaking parts are most pleasurable to them and to their audiences.

Mr. Wilson at various times has presented lists of



MAUD BURNS

Appearing at the Winter Garden

hundreds of actors—practically all the famous actors of history and of the present time—whose training for the stage commenced before the so-called awkward age in children, and who grew up in the ennobling atmosphere of the theatre. Puritanic laws, like those which obtain in Massachusetts, are not needed. The law of New York State places the children who appear in stage performances under the care of the Gerry Society. Their moral and physical welfare is thus doubly safeguarded by the conditions that inhere in their employment and by the guardianship of this society. In fact, no happier or better cared for children than those of the stage can be found anywhere.

The appearance of Judge Lindsay of the Juvenile Court of Denver on the stage of the Metropolitan Opera House, New York, to commend the purpose of the benefit for stage children, at which \$15,000 was received, to fight the State laws, classing child actors with factory workers, puts the puritanical agitators on notice that those who know most about the social environment of children do not sanction their efforts.

Marc Klaw, who has given the subject much study, says:

"There are always certain persons who in moments of idleness turn their thoughts to the stage. Clergymen are in the habit of doing this. There are certain other worthy people who, with nothing else on their minds, turn their thoughts to the theatre. It was just such interference as this that led to the application of factory laws in Illinois, Massachusetts and Louisiana to the children that went there to play. Of course, there is no relation whatever between the work a child on the stage has to do and that imposed on children working in factories unless there is legislation to protect them.

"Managers here in New York are entirely satisfied with the situation. Children under sixteen who want to act must every week obtain a permit from the Mayor. No permit is good for more than a week. That gives the Gerry Society plenty of time to investigate and see what the nature of the child's employment is. We are perfectly satisfied with any such law. It will be acceptable in any city. Here in New York children under sixteen are not allowed to sing or dance. Personally I think there are certain objections to that. It will always be impossible, for instance, as long as such a law is allowed to exist, ever to train adequate ballet dancers for the American stage, because they must begin young, when their muscles are pliant. That law was passed, I presume, to make it impossible for children to appear in any circumstances in dance halls

of such character as would interfere with their morals. It does not affect the drama, anyhow, and for that reason is not important.

"But the prohibition of acting by children in dramatic plays would be fatal in many cases. Think of King John, for instance, and all the eminent actors who made their first appearance in that play. Then, of course, The Blue Bird, The Piper, and other recent dramas requiring the presence of children would be impossible. When plays, in which it is indispensable to have children, go to Boston, now it is necessary to employ dwarfs. When Mrs. Fluke was playing Salvation Nell in New Orleans she fought the rule, and her manager was arrested every night for allowing a child to appear.

"Nobody with any knowledge of the theatre could ever believe that any harm could come to a child. I would like to know what the fate of any man would be who attempted in any way to harm a stage child and was found out. Children are invariably beloved by all the company. They get much more for their work in proportion to what they do than adults. It is by no means uncommon for them to receive as much as \$75 a week and the travelling expenses of an adult to look after them, which may be the child's mother or anybody selected to guard it.

"One of the most vigorous opponents of child actors is Felix Adler, who places his objection wholly on educational grounds. He says he has a theatre connected with his Society for Ethical Culture, where children can act if they want to and in the meantime be educated. Everybody knows that the ability to read and write is a condition precedent to the actor's profession. No children are certain to be taught to read and write, and after that it lies within their own power to acquire as much more education as they want.

"Of course, there is no school for the actor so good as the stage. Macklyn, Master Betty, Siddons, the Kendalls, Salvini, Ristori, Helen Faucit, Joe Jefferson, Maggie Mitchell, Lotta and Ellen Terry are some of the noted actors of the stage who began as children. Henry Irving did not, but Ellen Terry has always told in her reminiscences how deeply he regretted always the loss of that discipline which he would have had as a child actor. Miss Terry also said that many of his defects sprang from the fact that he had not been trained when he was plastic in body and receptive in mind to the secrets of his art.

"I have never known a single case in my own experience of a child demoralized by its experiences in the theatre. I cannot conceive of any circumstances under which a child would be exposed to any evil influences in the theatrical profession that would not always be likely to assail it elsewhere. Its health is also very carefully guarded. It is only ignorance of what the stage child's actual life is that leads to such crusades as those which have barred them from the



MIZZI HAJOS

Appearing at the Winter Garden

Minion. During the eight years I have read it I have never been more pleased than I am at the present time. It is more than a delight to open it each week."

SIMONE LE BARGY COMING.

Gaston Mayer, the London producing manager, has arrived in New York, bringing with him a contract signed by Madame le Bargy, whereby one of the most famed of the Comédie Française celebrities comes under the management of Liebler and company the coming season.

By the terms of the contract, the Parisian actress is to begin a twelve weeks' season in New York in October. She will be seen in a repertoire of modern plays now being selected for her use. Madame le Bargy will speak her lines entirely in English, in which she is as fluent as she is in her native language.

Simone le Bargy, who in private life is Madame Casimir-Perier, daughter-in-law of an ex-President of the French Republic, is looked upon in Europe as the logical successor of Sarah Bernhardt. She has had an exceptionally interesting career, beginning only eight seasons ago, when, at the Gymnase Theatre, Paris, she appeared in the leading role of Le Detour, by Henri Bernstein. The cable dispatches

descriptive of her triumph in this play spoke of its author as "an absolutely unknown young man."

Since that time Madame le Bargy's career and that of Bernstein have been more or less identical, as she has originated the leading roles in the most successful of the Bernstein plays that have since been produced. Among these have been Le Bercail (called in the Louis N. Parker version The Redemption of Evelyn Vaudray), La Rafale (The Whirlwind), and La Voleur (The Thief).

More recently Madame le Bargy, who is often referred to as Madame Simone, created the part of the Hen-Pheasant in Chantecler. She is an exponent of the naturalistic school of acting, having rejected the make-up box entirely. She believes that the stage is a cinematograph of life, and not a beauty show, and for this reason she refuses to enhance her natural beauty by the aid of the "paint-pot," as she calls it. Often she will purposely disorder her hair to gain the effects she desires. Withal, she is considered one of the handsomest women on the Parisian stage.

THE PLEIADES CLUB.

The last dinner of the Pleiades Club was held at the club rooms in the Hotel Brevoort Sunday evening, and was known as Southern Night. The toastmaster, Dixie Hines, former president of the club and author of "The South in Song," chose guests of honor from the most distinguished artists of Southern birth. Alice Nielsen of the Boston Opera Company and Ricardo Martin of the Metropolitan Opera Company were the guests of honor to represent music, Viola Allen, and Maclyn Arbuckle represented the drama, and Amelie Rives, also known as Princess Troubetzkoy, and F. Hopkinson Smith represented literature, and Elliott Daingerfield represented art. Theodore Spierling, concertmaster of the Philharmonic and conductor during the illness of Gustav Mahler, was another guest. Special guests included Adelaide Prince of Nobody's Widow, Florence Davis, Mrs. Hardin Burnley, Cliff Gordon, Ray Cox, and Betty Olds, the latter an English chanson singer, who makes her American debut. The evening will conclude with a presentation of Marse Covington, a one-act play by George Ade, with a cast comprising Sheldon Lewis, Guy Nichols, David Glasford, and Stephen Maley. The event was one of the most enjoyable in the club's history.



Gco. Marsden, Seattle.

MABEL HITE

Now Appearing in "A Certain Party"

stage in such important cities as Boston, Chicago and New Orleans."

HE NOTES IMPROVEMENTS.

Edwin August, writing from Los Angeles, Cal., says: "I have noted many improvements in the

THE ACADEMY GRADUATION.

Thirty-two Young Men and Women Are Started On Their Careers.

Accompanied by the kind words and advice of Henry Miller, Dr. James J. Walsh, Laura Sedgwick Collins, William C. De Mille, and President Franklin Sargent and by the cheers of their lower classmates, the twenty-seventh graduating class of the American Academy of Dramatic Arts, numbering thirty-two members, was sent forth from the world of study and theory into the larger domain of real work, at the Empire Theatre, Thursday afternoon, Mar. 9.

Mr. Miller's talk was not in the form of a set lecture. It was rather more of an extemporaneous story based on reminiscences. It was listened to with close attention. He said:

I have not much sympathy with the idea of giving advice. In fact, it recalls a line I used in a play: "There is one virtue about good advice: it is harmless. No one ever follows it." So I concluded that perhaps the most exhaustive topic I could comment upon would be my mistakes, and I wish to present myself to you as a horrible example of them. I concluded to speak of these mistakes—please do not be surprised or alarmed. I will not exact much of your time, but I will only speak of a few of them. I have jotted some of them down. In speaking of my mistakes I recall the story of the river pilot of whom I heard, and of whom you have doubtless heard, who was conducting a steamship up the river. He was boasting vaingloriously of his knowledge of the rocks, and suddenly there was a bump, and he says, "Yes, and that is one of them." Now, I have not much to offer you whereby you can avoid the rocks. I wouldn't give it to you if I had. At any rate, when you get the bump you will recognize it, and I can tell you that you will not feel lonely, because some one has been there before you. You are now starting to sail upon the sea of your endeavors under most advantageous circumstances. As the captain of your ship, I wish to ask you to be true to yourselves. Keep your seamen and crew prepared, make all sail and keep your ship in order so that opportunity may not come to you unexpectedly. Be prepared for your opportunity, and master it with success, and not deplore afterward that the opportunity came unexpectedly. Do not be in a position where you will have to say: "Oh, if I had only done this before!"

My heart goes out to you, and if I could only send over to you a spirit of helpfulness, which is not advice, of things which come up with many of us who have advanced in time; if I could do that I would say, consider well that the one great note to strike is truth, and, in the language of the classics, "Be on the level with yourself." We so often confound ambition with selfishness, with covetousness, with love of reward. That is not ambition. True ambition is the love of work, the love of preparation, the inner consciousness of mastery. When I was a boy, perhaps once or twice in my life I knew my lessons in going to school, and the desire to get there was wonderful, so different from other mornings when I did not know them. And so it is with you. Look at your shortcomings calmly and say: "I have got to cut this out." Don't think of a good part, or a good salary, or a good opportunity, and say, "Oh, if I only had the inspiration of that." They are all before you.

A young man came to me once and elicited my sympathy. He was burning up with the desire to be a great actor. He said that he felt it was in him, that his mother told him so. He got me to such a point that I said this man is really sincere, and then he said to me, "Mr. Miller, you don't know what great efforts I have made in trying to work my way into a good company." Well, that was all I wanted to know. We all know there is no such thing as a good company; he did not even pay a tribute to the art to which he wished to belong by studying the minor alphabetical part of it. And that is the part that I wish I had borne in mind and had compelled myself to do earlier in life. That is the big thing. If you were a mechanic's apprentice—I am saying this without any personal point, except to show you the mistakes I have made—if you were a mechanic's apprentice

graduating to journeymanhood, you would see that your tools were all in order, sharpened, your plane and your saw and your chisel, and your hammer—and, dramatically speaking, you need all of these except the hammer. That is used only too often. Now, as applied to you, in thinking of these tools, the equipment of an actor is considerable. You need the imagination, and if not the literary qualities, at least a literary sense of appreciation; you need the art and sense of time of the musician; you need the grace of the dancer; you need the expertness of the fencer; the courage of the soldier; the high-strung condition of a racehorse to physically respond to your

Alfred Miller Botsford, Quincy, Ill.; Abner Camidy, St. Louis; Roy Clemens, Wellesley Hills, Mass.; Joseph Culligan, New York City; Herman George Joslin, Rockford, Ill.; Donald Macdonald, Lima, Ohio; Kalman Edwin Mathews, Brooklyn, N. Y.; James Wheatman, Salem, Ore.; Carl Nagel, Berlin, Germany; Myron E. Paulson, Homestead, Pa.; Sidney Powell, Omaha, Neb.; Tom Powers, Louisville, Ky.; Gerald Quina, Pensacola, Fla.; Ernest John Rowan, Milwaukee; George Handy Shelton, Grand Rapids; William Starling, Hopkinton, Ky.; Mary Alden, New Orleans; Lucille Leanne Arnold, New York City; Beatrice Bentley, New York City; Lucia Bronder, Brooklyn; Laurett Browne, New York City; Margaret Alma Stevens Foster, Toronto; Pauline Langdon, Jacksonville, Fla.; Alice Lindahl, San Francisco; Aline McDermott, Jersey City; Alice Newell, Philadelphia; Ernestine Peabody, Dayton, Wash.; Florence Phelps, New York City; Ann Pittwood, Spokane, Wash.; Vida Reed, Portland, Ore., and Kathryn Vincent, Montclair, N. J.

The Academy will present for its sixth matinee of the season on Thursday afternoon, March 16, in the Empire Theatre, *The Lost Paradise*, a drama in three acts, adapted from the German of Ludwig Fulda by Henry C. DeMille; also a one-act play, *A Comedie Royale* by Evelyn Greenleaf Sutherland. This matinee was postponed from March 9 on account of the Senior graduation.

AT VARIOUS PLAYHOUSES.

WEST END.—At the West End last week H. B. Warner in *Alias Jimmy Valentine* played a second week's engagement at this house this season. The same excellent cast was seen, and the appreciative applause of the audience indicated that they still enjoyed to the full Mr. Warner's portrayal of Lee Randall and also the work of the whole company. Phyllis Sherwood as Rose Lane was a newcomer in the cast, and gave a very attractive portrayal of this part. This week, Konrad Dreher.

EMPIRE.—William Gillette returned to the Empire Monday night to continue his season of revivals. For the present week *Secret Service* is the bill. Next week he will devote himself to *Held by the Enemy*, in which New York has not seen him since 1888. *Sherlock Holmes*, *Too Much Johnson*, and *The Private Secretary* will complete his repertoire.

MANHATTAN OPERA HOUSE.—From grand opera to vaudeville and then to straight drama has been the history of the Manhattan Opera House during the last year. H. B. Warner in *Alias Jimmy Valentine* inaugurated the season of drama at popular prices Monday.



OZA WALDROP

imagination; and you need the epidermis of a rhinoceros, the reasons for which I will leave to your appreciation. The accomplishment of these few things I will leave to you until we meet again.

I said I was not going to advise you, to give you advice. Perhaps it might not be out of place for me to pass on to you, however, certain gems of wisdom which have been useful to me in my career, and that fell from the lips of very great men, and in particular three—Edwin Booth, Dion Boucicault, and Joseph Jefferson. You may have heard them, and if so you will excuse me for repeating them, because they may be reviewed continually with profit. Mr. Booth informed me that he acquired that grace of gesture for which he was famous from the use of the foil; the perfect formation of the figure, the artistic draping of the figure were achieved from dancing. That was something that impressed me, and it is something that I think that I may pass on with profit to you. The greatest mind I ever met within a theatre, the man with the most comprehensive knowledge of art and acting and the requisites of a theatre, was Mr. Dion Boucicault. In my experience with him I have heard much wisdom come from his lips, but I have time to detail only a few suggestions he made. I recall my first rehearsal with Mr. Boucicault. I had just left the company of another famous stage-manager, where we had realized that a sense of action was necessary to keep up the vital spirit of a play, the animation. I had one long speech in my part, which I considered very fine, but as I left the stage Mr. Boucicault said to me, "Why did you do that?" and when I told him he says, "I want to tell you something. If I cannot interest them with my pen, you cannot interest them with your feet." The third man, and perhaps not the least, was Joseph Jefferson, who told me of the care of the voice.

In closing I would simply say this: Be loyal to yourselves—

"To your own self be true,
And it will follow, as the night the day,
You cannot then be false to any other man,"
manager or author.

Dr. Walsh spoke of the three great influences on present day life, the library, the newspaper and the theatre. The library, according to Dr. Walsh, is not such an influence for good as is generally supposed. A large per cent. of the people may patronize a library—mostly for the fiction contained there—in order to amuse their minds, but amusement of the mind is not a good thing, it is not a training. The newspaper tends to destroy concentration. The theatre has the greatest power for evil, since it has the greatest power for good. Character, strong and well developed, in the actors is the only bulwark of the stage. Hence development of the best in an actor is the real foundation for his success.

Miss Collins spoke for the alumni and Mr. De Mille represented the faculty.

The graduates were: Paul Bern, New York City;



GRACE VAN STUDDIFORD



GLADYS HANSON

Leading woman with Kyrle Bailey

DALY'S.—Baby Mine was forced back to its original home, Daly's Theatre, Monday night, by the opening of John Mason in *As a Man Thinks* at Nasimova's. Here the same company which has played so long in the piece at Nasimova's will continue.

GRAND OPERA HOUSE.—The *Girl in the Taxi* with Carter De Haven and Julie Ring pleased the patrons of the Grand Opera House last week. This week, *The Country Boy*.

NEW THEATRE.—The bill for the week at the New Theatre is: Monday evening, *The Arrow Maker*; Tuesday and Thursday evenings, Wednesday and Saturday matinees, *The Blue Bird*; Wednesday, Friday and Saturday evenings, *The Piper*.

ACADEMY OF MUSIC.—The Academy of Music Stock company were not at their best last week during the run of *Paid in Full*. Priscilla Knowles made the best impression of the cast, and Kate Blanche also did well. Theodore Frieberg was not up to his own standard. The other members of the cast were only fair. This week, Dora Thorne.

PERSONAL



Wells, N. Y.

HACKETT.—Norman Hackett not only scored a final artistic success, but made a record for quick study as well, when he appeared as leading support to Margaret Anglin in *The Rival*, the celebrated French play by Henry Kistemaeckers and Eugene Delard that Miss Anglin produced for the first time in America at the Garrick Theatre, Detroit, on March 3. Mr. Hackett was specially engaged for the role on three days' notice, and won unusual praise from the press for his heroic work. Much interest was attached to the premiere of the play, as it was one of the recent great successes of the Odéon in Paris and will be used by Miss Anglin next season, so to Mr. Hackett goes the distinction of originating the difficult part of Andre Milne in this country. Mr. Hackett, who has been leading man of The City this season, has accepted a flattering offer for a ten weeks' stock engagement with Catherine Courtine in Grand Rapids, Mich., and will open there on March 19 as Billy Bolton in *The College Widow*.

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LLOYD.—The Werba-Luescher producing firm have signed Alice Lloyd, the English vaudeville star, to star in a new opera, for which Heinrich Reinhard, composer of *The Spring Maid*, will probably write the music. Miss Lloyd is now touring the Orpheum Vaudeville Circuit in the West, but will return to London in time for the coronation. Her starring season under the management of the enterprising Werba-Luescher firm will begin in September.

WARE.—Helen Ware has been lent by Henry B. Harris to David Belasco for the latter's new play, *The Woman*, which will open in Washington on Easter Monday. The play is by William C. De Mille and in the cast will be William Courtleigh, Cuyler Hastings, Edwin Holt, William Harrigan, Carleton Macy, Guy Nichols, John Ellis, and Jane Peyton. Whether this will interfere with the appearance of Miss Ware in *The Price*, the George Broadhurst play which Mr. Harris recently secured, is not announced. If *The Woman* proves a success the production of *The Price* undoubtedly will be deferred.

SCHILDKRAUT.—Rudolph Schildkraut, the German tragedian from the Deutsches Theatre, Berlin, has arrived in this country, and to-night (Wednesday) will begin his two weeks' engagement under the management of Gustav Amberg at the Irving Place Theatre in King Lear.

DIXON.—Much press comment has been made in regard to the debut of the Rev. Thomas Dixon, author of *The Clansman*, as a star in his latest play, *The Sins of the Fathers*. The play opens its metropolitan engagement at the Princess Theatre, Chicago, Mar. 26. The Chicago appearance of Mr. Dixon does not mark his first appearance as an actor, for he has been touring the South as the star of the piece since the drowning of Robert Barton Pahr, the young actor who had been playing the role.

PLAYS OF THE WEEK

(Continued from page 7.)

markable achievement, where Devilshoof escapes over the winding bridge with the child, Arline, in his arms, pursued by a troop of horsemen. The gypsy encampment also shows exceedingly fine stage management, while the scene in the square was a performance in itself, introducing characteristic dances and a troop of Arabic acrobats. Another feature of the last act is the Dance of the Hours from the opera *La Gioconda*. It is given with all its original beauty and meaning. The author of these novel and original scenic effects is Edward F. Temple, stage-manager of the New York Hippodrome. He has produced some ingenious and noteworthy scenes.

The only possible criticism is in the first act, where the elaborate settings and entrance of riders somewhat interfere with an altogether satisfactory rendering of "In a Gypsy's Life." The music as a whole, however, lost none of its enduring sweetness. It was well sung by principals and chorus. "Come with the Gypsy Bride," "The Heart Bowed Down," and "Then You'll Remember Me" were the most acceptable numbers. Mr. Taylor is a rather careless singer, not careful of his phrasing. Special mention is also due Miss Shalek, particularly for her solo at the end of the second act, although her entire performance is satisfactory. Charles Gallagher dominated the situation as Devilshoof, not only singing his role with grace and freedom, but giving a remarkably pleasing portrayal of his character. There were times, however, when he overstepped and weakened the action.

AL TRAHERN IN TOWN.

Having established the Huff-Blackmore Stock company in Nashville, Tenn., Al Trahern, the well-known Long Island manager, has returned to town on a short business trip. Mr. Trahern, through whose efforts the Nashville Stock company has become a necessary institution in that city, is here to secure the latest released successes. Among other plays he will carry back with him *The Man from Mexico*, *Salome Jane*, *Quo Vadis*, *Paid in Full*, *The Lion and the Mouse*, and *Miss Hobbs*. The personnel of the Nashville company now includes Grace Huff, Willard Blackmore, Jessie Mae Hall, Florence Coventry, Josephine Ross, Brandon Evans, Adolphe Lestina, Edward Haverly, Walter Marshall, Douglas Graves, Charlton Milani, and Frank E. Curtis. Robert Benjamin is the scenic artist.

Mr. Trahern will open his fifth season on his Long Island circuit at Patchogue, Easter Monday. Only royalty plays will be given. The company is now being organized and rehearsals will begin the week before Easter.

VON POSSARTS FAREWELL.

Ernst von Possart, the noted German, began a farewell engagement of three performances at the Irving Place Theatre on Monday evening with *Nathan the Wise* as the first bill. *Friend Fritz* was presented last night, while *The Merchant of Venice* will conclude his performances to-night (Wednesday). On Thursday evening Rudolph Schildkraut, an importation from Berlin, who is styled as "the most modern of modern German actors," will make his debut in *King Lear*. Friday evening will be given over to two short comedies, while *King Lear* will be repeated on Saturday.

MASCAGNI AND YSOBEL.

Although the Italian courts rendered a verdict for Mascagni, it was presented with a sharp rebuke of his discourtesy to the Lieblers. Had the American managers appeared in the court, there is a possibility that the verdict might have been even less favorable to Mascagni. The Lieblers did not appear in the Italian court, because they prefer to plead the case in this country, if circumstances make it necessary. American citizens can be only voluntarily liable to foreign jurisdiction.

CLAY M. GREENE MARRIES.

The marriage of Clay M. Greene, ex-Shepherd of the Lambs' Club, to Mrs. Laura H. Robinson, was performed by the Rev. Paul Spencer, at the Hotel Calumet, Sunday, March 12. Mr. Greene for twelve years was president of the Lambs' Club, and has written most of the sketches produced by that organization. Mr. and Mrs. Greene have gone to the West Indies, after which they will spend some time in California. They will make their permanent home in New York.

REFLECTIONS.

Bessie Clayton has made a great hit in London with her dances at the Alhambra.

John B. Doris, in advance of Wilton Lackaye, is ill of pneumonia in Chicago.

It is said that the production of *Twilight*, the Hartley-Nevin opera, has been postponed at the Metropolitan, owing to a copyist's errors in the score.

Carrie De Mar is ill with grip at the Iroquois Hotel, Buffalo.

Cincinnati clergymen have united against the "problem" play—though they have not been able exactly to define it—and against Sunday theatres.

Bobby North is happy over a son, born Sunday evening.

Cecil Spooner is appearing in *The Irish Post Girl* at the Metropolitan Theatre this week.

NEW THEATRE ANNOUNCEMENT.

A Subsidized Theatre of Smaller Size to Take the Place of the Present Institution.

The directors of the New Theatre issued a statement on March 9, which substantiates most of the rumors recently afloat. It is understood that the proposed new building will be located not far from Times Square, although no site has yet been determined upon. The statement reads:

"The founders of the New Theatre have no thought of abandoning the New Theatre movement. The experience of the past two years has demonstrated that the present building, although designed under the advice of a leading theatrical expert, is not suited for the class of dramatic performances contemplated by the founders.

"Productions on such scale as *The Blue Bird* and *The Piper* would undoubtedly have filled the theatre for the entire season; but the founders have been unwilling to limit the performances to plays of that class, meritorious as they are, because the aims of the enterprise and the claims of box owners and subscribers have called for a wider range of productions. "Although during the two seasons now closing, the New Theatre has been more liberally supported than any other theatre in New York devoted exclusively to dramatic productions, the founders have been compelled to reach a conclusion adverse to the continued use of the present building as the home of the enterprise.

"The founders firmly maintain their belief in the mission and purpose of the New Theatre, and in order to thoroughly test the soundness of their belief and the willingness of the people of New York to lend their co-operation they will immediately proceed to erect upon a site conveniently accessible to all classes of theatregoers a theatre of moderate size especially adapted to the production by a stock company of a repertory of modern and classical plays chosen primarily for their artistic merit.

"To enable the enterprise to be independent of immediate commercial success the founders will provide for a term of years a guaranty fund which will correspond to the subsidy by which theatres with similar aspirations are supported in most of the capitals of Europe.

"An opportunity will be afforded to subscribers for boxes and seats in the present New Theatre to continue as subscribers to the performances in the new building under an arrangement which will permit greater latitude in the distribution of productions than is possible under the present arrangement.

"Plans are under discussion for maintaining the present company of players as an organization, to the end that, with such changes in the personnel as may be deemed advantageous, it may appear in the new home a year from the coming Fall. During the season of 1911-1912 it may be sent on tour, under the direction of Mr. Winthrop Ames, in a selection of plays from the present repertory, possibly playing for a few weeks in New York.

"It is the hope of the founders that, in co-operation with the Metropolitan Opera Company, the present New Theatre building will eventually become the home for the production of such operas as require for their most effective presentation a smaller auditorium than the Metropolitan Opera House, a purpose for which the building is admirably adapted.

"As no definite arrangements to that end are in immediate contemplation, the house will be leased for the coming year for dramatic productions of a character suited to the building."

This makes no provision for the future of the box-holders at the New Theatre. The sixteen boxes in the playhouse in Central Park West are owned by a considerable number of people, all of whom—it is evident—cannot be accommodated in a smaller building. Some of the founders are box-holders and some are not, and many of the box-holders are not founders. It is not to be expected that the money for the boxes will be refunded, and as yet no other solution of the difficulty has been advanced.

THE DEVELOPMENT OF DRAMA.

The New Theatre will give four matinee performances illustrating the development of English drama, with introductory lectures, by Brander Matthews, the first performance to be given March 27. The following matinees will be given March 30, April 3, and April 7. At the first performance *Noah's Flood*, a mystery play, and *Nice Wanton*, a morality play, will be presented. The second lecture, dealing with Shakespeare's time, will be followed by act II, scene 1, and act III, scene 2, of *The Winter's Tale*. The old comedy period will be illustrated by the quarrel and screen scenes from *The School for Scandal*. Scenes from Pinero's *The Thunderbolt* will be used to show the workings of the contemporary theatre and drama. The purpose of the series is to show by lecture and presentation the development of the English drama from its earliest stages to the present day.

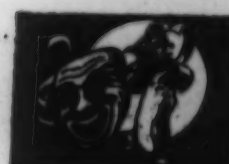
HENRY E. DIXEY WITH MRS. FISKE.

Harrison Grey Fiske announces the special engagement of Henry E. Dixey, for Mrs. Fiske's company in her forthcoming season at the Lyceum Theatre, opening Monday, Mar. 20. In *Becky Sharp*, Mr. Dixey will enact the role of the Marquis of Steyne, and in the new American comedy which Mrs. Fiske is to offer on Monday, April 3, he will be cast for an important comedy role, which is thought to be particularly suited to his well-known abilities. In order to accept the engagement with Mrs. Fiske it was necessary for Mr. Dixey to cancel an extensive tour, but recently booked in vaudeville.



LOUISE CLOSSER HALE

SURE CURE FOR THE BLUES



ANYBODY who has read "The Married Miss Worth" attentively enough to recall the heroine's various preferences, may surmise the color scheme of the author's own domicile. She likes quiet shades. This refers to chromatic decoration, not to ancestral visitants—although, ancestrally speaking, the remark would no doubt still hold true. Tan walls, dark wicker chairs with golden brown cushions, white and tan draperies, a bronze and brown lamp reflectively standing on a polished ruddy brown table, yellow brown rugs—it makes an appropriate crucible for simmering literature, a brown study.

As the curtain rose, figuratively speaking—the elevator was what actually rose—Louise Closser Hale was discovered, a slender woman dressed in blue. The value of a blue dress in a tan room must strike the least visual-minded; there was no rival to combat the one bit of contrasting color, aside from a diminutive blue cradle on the table. The cradle, however, held nothing except cigarettes.

"I have sometimes thought how canny it would be for me to dust off my Shakespeare and let an interviewer find me reading him," said Mrs. Hale as she turned away from her desk where she had been busy with her notebook. Glancing toward the book shelves, she added meditatively, "There are the Crowned Masterpieces—purchased in a weak moment when I was in a hurry to get to breakfast. To subscribe to the set seemed the only way to pry the agent away. The interesting part of the transaction was that when the volumes were read through, I was to receive a diploma witnessing the completion of my education. When I wrote the check, along came the diploma; so I find myself an educated woman without having opened a Crowned Masterpiece. No," she said in answer to a questioning glance about the walls, "the diploma has not yet been framed."

The diploma would have been superfluous on the walls, for the pictures in their dull gold or brown frames served the same purpose. It almost surprises one at times to observe how completely he has written himself over the walls of his room—a habit that we contract in childhood, no doubt, and a habit that the strictest parental injunction never can eradicate. A merciful Providence has placed on every soul the compulsion of radiating itself to every boundary wall and of plastering itself upon that surface like an advertisement on a billboard. Mrs. Hale, on her billboard, advertised a taste for quaint, picturesque, colorful corners of the world. No lowering storms nor stupendous peaks; everything was human and cheerful.

"We shall sail in the middle of March," said Mrs. Hale, "to look at some of the out-of-the-way nooks around the Mediterranean. The itinerary has been specially arranged to give the brigands a last chance—Algiers, Tunis, and Sicily. In Africa we shall even motor into the Garden of Allah as far as possible, which isn't far—only seventy miles to Biskra. We shall not call on Mr. Hichens' hero, however, for I have always imagined Sergius a most unprepossessing man with a big frame, an enormous bulk, matted hair, unclean face, baggy trousers, and a Prince Albert coat. Even now that he has shaved his head and is wearing a cassock, I have no desire to meet him."

"As brigandage appears to have fallen into disrepute and to have given way to less alluring styles, we have some fear of not being properly held up. Consequently, when the weather heats up, we shall go to the big hotels where the real brigands live." If the amiable highwaymen of Africa and Sicily realize what an opportunity for entertainment is coming their way, they will not let Mrs. Hale pass without some hairbreadth escape.

"In preparation for this trip, my mother, discovering that I was equipped only with a twenty-five cent dictionary with all the literary don'ts in the back of it, bought me a school atlas for profitable perusal during leisure moments. Investigation showed that it consists almost entirely of an accurate list of the population of all the little towns in the United States where I have played one night stands. It served one good end, however, in clearing up my vague information; hitherto I never knew whether Algiers is in Algeria, or Algeria in Algiers. The Dolomites, another of my prospective points, I recognized immediately on the map, because they are pink."

When one can extract fun from a school atlas, it seems unnecessary for him to go so far as the Dolomites to freshen his imagination, although it is perfectly credible and creditable that he should tire of the American metropolis. Although she speaks with zest and moves with animation, probably Mrs. Hale feels the burden of her work. "People say," she remarked, "that my writing must be easy because it sounds easy in reading. I should think not. I walk the floor for words. Look at this notebook—scratched out and re-written, half a dozen times before I execute it finally on the averaging typewriter, and even then it is subject to change—like the time tables in New England. Anybody who tries to write, simply because he is looking for an easy job, is like the gambler who works twice as hard trying to get something for nothing as he would have to work at any honest trade."

"That is not the only thorn in my path," observed the author sadly. "My humor is of such an elusive quality that my jokes usually return from the printer with a question mark on the margin of the proof sheet. Recently, in reply to such an interrogation, I wrote, 'A joke. Leave it lay.' The next day, back it came with a query after my marginal explanation."

"And spelling," added Mrs. Hale with an inflection



LOUISE CLOSSER HALE

of fearful import. "When my relatives, who are proud of me, now that I have become a writer in their opinion, apprehensively remind me that people may have so many accomplishments that they starve to death, I reassure them by recalling the fact that I can't spell. Writers do exist with that infirmity. For instance, I saw a manuscript the other day in which the author, a new Mrs. Humphrey Ward, had written, 'The woman wrapped on the door.'

"Did you know that I am an editor? It happened rather unexpectedly. One day when I had decided to be perfectly happy and to follow the line of least resistance for twenty-four hours, a friend asked me if I would be his literary adviser, if he would buy a magazine. Naturally I agreed. And he bought *The Smart Set*. My first advice, that he should fire me, he rejected. To his first question—if I believed in serials—I told him that I did—for breakfast. So I am expecting that my slipperiness will convince him of the expediency of my earlier suggestion."

At this point the maid created a diversion by bringing the tea tray. "I have employed her for a thousand years," murmured the hostess confidentially, "and to this day she serves the fish before the soup. Consequently, I always know from the first course whether I am dining out or dining at home."

Reverting to her literary labor, she continued, "Some of the notices of my book have pleased me immensely. One editor in San Francisco wrote, 'If Louise Closser Hale knows as much of acting as of writing about actors, it is a great pity that she has never been on the stage.' So much for Miss Prossy and all the rest of the parts I have played."

"Miss Prossy really drove me off the stage, for she has been my curse as well as my blessing. I sha'n't go back until I can have a part as good as that, because all the critics immediately compare everything I attempt to that role in *Candida*, of course to the detriment of later work. Although an actor may disregard adverse comment if it is isolated, when critics agree that the actor is wrong, he probably is. He may have dug out his creation of the character by the most laborious and intelligent effort, but he must bow to the consensus of opinion."

"As a matter of fact, I shouldn't be a writer. From my earliest days, I have always wanted to be a player, although I do not come from a theatrical family. I never had any illusions about the stage. I was not disappointed nor disheartened by its dust, its toil, its long hours, its negligible reward. Yet, in spite of this, I never had a definite plan, never saw myself a star. I wanted simply to be on the stage, not to do big things, but to be happy."

One does not need to inquire to know that Mrs. Hale has been happy. Indeed, it is to be doubted if a person with such a cheerful temperament could ever develop a capacity for melancholy, no matter what her surroundings. She will always busy herself so thoroughly with matters in hand that the blue devils can never so much as take a single trick.

"The emotional life of the stage is sometimes attacked," she added, "but emotion really keeps us young. A woman told me she had to fall in love every six years to keep the corners of her mouth

curved up. You know that nothing rejuvenates an antiquated spinster like a belated Romeo.

"Emotions are only temporary. Experts declare you can recover from anything in ten years; I claim four years as the limit for all my disappointments—all but Miss Prossy. Love unrequited won't last unless you want it to." Those whom this remark concerns, will consider it a rainbow or a pit of despair, according to their temperaments.

"If the interview is finished, stay and talk," said Mrs. Hale, as she saw the notebook reluctantly fold itself up. So, the rest of her good-natured humor on that occasion will never lend grace to a printed page.

To quote the first stanza of Shelley's "Ode to a Skylark" with "Mrs." inserted before the first word, is such an obvious conclusion to the interview that it is better left to the reader to quote for himself.

CHAUNCEY L. PARSONS.

MRS. FISKE'S NOTABLE YEAR.

Harrison Gray Fiske announces that Mrs. Fiske's engagement at the Lyceum Theatre will begin on Monday, Mar. 20, with Becky Sharp. After two weeks only of the Langdon Mitchell dramatization of Thackeray's "Vanity Fair" will come the production of a New American comedy written by a dramatist who is also new to the stage.

Mr. Fiske has completed arrangements with Daniel Frohman, whereby Mrs. Fiske will play her future engagements annually at the Lyceum. These engagements will begin shortly after the holidays each year and will be made notable by many important productions.

The production of Becky Sharp takes on an added interest, perhaps, from the fact that the present year is the Thackeray centenary, to mark which various celebrations have been planned in the literary world.

Mrs. Fiske's forthcoming engagement will open just fifty-one weeks from the date of her appearance in the Lyceum last year and will immediately follow the close of a tour that has covered the entire intervening time. This tour opened in Boston on April 25, to which city Mrs. Fiske returned five weeks ago, after having crossed the continent to San Francisco, visiting Los Angeles, New Orleans and Jacksonville on the South, Vancouver, Winnipeg, Duluth and Toronto on the North; following a second itinerary from the Atlantic seaboard to the Mississippi River, visiting thirty-six states and three Canadian provinces, and appearing in 107 cities and towns. In several instances Mrs. Fiske opened the same theatre at the beginning of this season that she closed at the end of last season. The distance covered on this journey was 15,000 miles. During this remarkable tour, Mrs. Fiske and the Manhattan company appeared in Becky Sharp, Pillars of Society, and Hannele. It has been one of the most successful in Mrs. Fiske's career.

FREDERIC THOMPSON'S PLAY READY.

The cast for the new play, of which Frederic Thompson is at once author and producer, is complete in all its parts. Formerly called *A Child of the Desert*, the play will henceforth be known as *Trailing a Rainbow*. Rehearsals were begun at the Hollis Street Theatre, Boston, during the engagement of *The Specter*, and are now going into their third week in Baltimore. Mr. Thompson is thus carrying two companies, a feat undertaken only in extraordinary cases even by the hardest producers, and he is constantly and closely supervising the work of both. A special public matinee of *Trailing a Rainbow* will be held in the vicinity of New York within the next two weeks. The leading members of the cast are T. Daniel Fawley, Francis McGinn, Vivien Martin, Emily Lytton, Robert Cain, and Arthur Maitland.

LEE HARRISON, MANAGER.

Lee Harrison has secured as his first star, Valaska Suratt, who has signed a contract whereby she goes under his management for a term of years. He will present her in his first production *Master Week* in Atlantic City. This will be a musical comedy entitled *The Pet of Paris*. Harry B. Smith is the author of the book and lyrics of *The Pet of Paris* and the music is by Robert Hood Bowers. The production will come to New York immediately following the Atlantic City premiere.

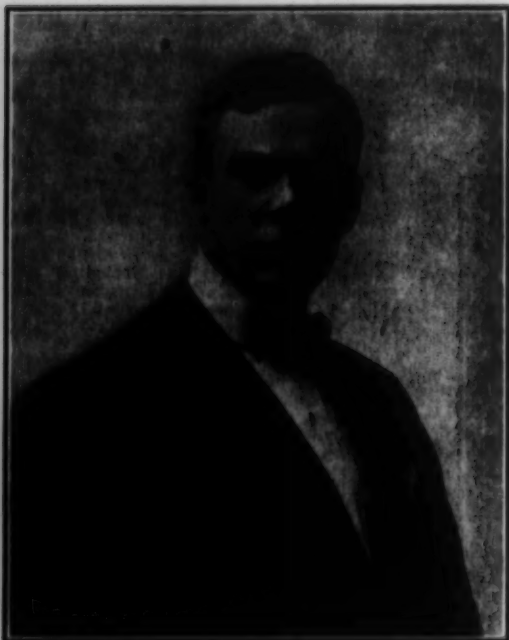
A MAETERLINCK THEATRE.

Madame Maurice Maeterlinck, formerly known as Georgette Leblanc, is ambitiously planning to build a theatre in Paris, for which her husband is to furnish most of the plays. She would direct the productions. The *Blue Bird*, recently put on at the Réjane Théâtre, she considers more artistic than the English production at the Haymarket in London.

AMELIA BINGHAM IN JEFFERSON'S HOME.

The home of the late Joseph Jefferson at 103 Riverside Drive has passed into the possession of Amelia Bingham, who purchased the place Mar. 7. The house is a four-story structure and will be altered extensively by Miss Bingham.

PERSONAL



Wash. N. Y.

HACKETT.—Norman Hackett not only scored a final artistic success, but made a record for quick study as well, when he appeared as leading support to Margaret Anglin in *The Rival*, the celebrated French play by Henry Kistemaecher and Eugene Delard that Miss Anglin produced for the first time in America at the Garrick Theatre, Detroit, on March 8. Mr. Hackett was specially engaged for the role on three days' notice, and won unusual praise from the press for his heroic work. Much interest was attached to the premiere of the play, as it was one of the recent great successes of the Odéon in Paris and will be used by Miss Anglin next season, so to Mr. Hackett goes the distinction of originating the difficult part of Andre Milne in this country. Mr. Hackett, who has been leading man of *The City* this season, has accepted a flattering offer for a ten weeks' stock engagement with Catherine Counties in Grand Rapids, Mich., and will open there on March 19 as Billy Bolton in *The Collage Widow*.

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LLOYD.—The Werba-Luescher producing firm have signed Alice Lloyd, the English vaudeville star, to star in a new opera, for which Heinrich Reinhard, composer of *The Spring Maid*, will probably write the music. Miss Lloyd is now touring the Orpheum Vaudeville Circuit in the West, but will return to London in time for the coronation. Her starring season under the management of the enterprising Werba-Luescher firm will begin in September.

WARE.—Helen Ware has been lent by Henry B. Harris to David Belasco for the latter's new play, *The Woman*, which will open in Washington on Easter Monday. The play is by William C. De Mille and in the cast will be William Courtleigh, Cuyler Hastings, Edwin Holt, William Harrigan, Carleton Macy, Guy Nichols, John Ellis, and Jane Peyton. Whether this will interfere with the appearance of Miss Ware in *The Price*, the George Broadhurst play which Mr. Harris recently secured, is not announced. If *The Woman* proves a success the production of *The Price* undoubtedly will be deferred.

SCHILDKRAUT.—Rudolph Schildkraut, the German tragedian from the Deutsches Theatre, Berlin, has arrived in this country, and to-night (Wednesday) will begin his two weeks' engagement under the management of Gustav Amberg at the Irving Place Theatre in *King Lear*.

DIXON.—Much press comment has been made in regard to the debut of the Rev. Thomas Dixon, author of *The Clansman*, as a star in his latest play, *The Sins of the Fathers*. The play opens its metropolitan engagement at the Princess Theatre, Chicago, Mar. 26. The Chicago appearance of Mr. Dixon does not mark his first appearance as an actor, for he has been touring the South as the star of the piece since the drowning of Robert Barton Fahr, the young actor who had been playing the role.

PLAYS OF THE WEEK

(Continued from page 7.)

markable achievement, where Devilshoof escapes over the winding bridge with the child, Arline, in his arms, pursued by a troop of horsemen. The gypsy encampment also shows exceedingly fine stage management, while the scene in the square was a performance in itself, introducing characteristic dances and a troop of Arabic acrobats. Another feature of the last act is the Dance of the Hours from the opera *La Gioconda*. It is given with all its original beauty and meaning. The author of these novel and original scenic effects is Edward P. Temple, stage-manager of the New York Hippodrome. He has produced some ingenious and noteworthy scenes.

The only possible criticism is in the first act, where the elaborate settings and entrance of riders somewhat interfere with an altogether satisfactory rendering of "*In a Gypsy's Life*." The music as a whole, however, lost none of its enduring sweetness. It was well sung by principals and chorus. "*Come with the Gypsy Bride*," "*The Heart Bowed Down*," and "*Then You'll Remember Me*" were the most acceptable numbers. Mr. Taylor is a rather careless singer, not careful of his phrasing. Special mention is also due Miss Shalek, particularly for her solo at the end of the second act, although her entire performance is satisfactory. Charles Gallagher dominated the situation as Devilshoof, not only singing his role with grace and freedom, but giving a remarkably pleasing portrayal of his character. There were times, however, when he overstepped and weakened the action.

AL TRAHERN IN TOWN.

Having established the Huff-Blackmore Stock company in Nashville, Tenn., Al Trahern, the well-known Long Island manager, has returned to town on a short business trip. Mr. Trahern, through whose efforts the Nashville Stock company has become a necessary institution in that city, is here to secure the latest released successes. Among other plays he will carry back with him *The Man from Mexico*, *Salomy Jane*, *Quo Vadis*, *Paid in Full*, *The Lion and the Mouse*, and *Miss Hobbs*. The personnel of the Nashville company now includes Grace Huff, Willard Blackmore, Jessie Mae Hall, Florence Coventry, Josephine Ross, Brandon Evans, Adolphe Lestina, Edward Haverly, Walter Marshall, Douglas Graves, Charlton Milani, and Frank E. Curtis. Robert Benjamin is the scenic artist.

Mr. Trahern will open his fifth season on his Long Island circuit at Patchogue, Easter Monday. Only royalty plays will be given. The company is now being organized and rehearsals will begin the week before Easter.

VON POSSARTS FAREWELL.

Ernst von Possart, the noted German, began a farewell engagement of three performances at the Irving Place Theatre on Monday evening with *Nathan the Wise* as the first bill. Friend Fritz was presented last night, while *The Merchant of Venice* will conclude his performances to-night (Wednesday). On Thursday evening Rudolph Schildkraut, an importation from Berlin, who is styled as "the most modern of modern German actors," will make his debut in *King Lear*. Friday evening will be given over to two short comedies, while *King Lear* will be repeated on Saturday.

MASCAGNI AND YSOBEL.

Although the Italian courts rendered a verdict for Mascagni, it was presented with a sharp rebuke of his discourtesy to the Lieblers. Had the American managers appeared in the court, there is a possibility that the verdict might have been even less favorable to Mascagni. The Lieblers did not appear in the Italian court, because they prefer to plead the case in this country, if circumstances make it necessary. American citizens can be only voluntarily liable to foreign jurisdiction.

CLAY M. GREENE MARRIES.

The marriage of Clay M. Greene, ex-Shepherd of the Lambs' Club, to Mrs. Laura H. Robinson, was performed by the Rev. Paul Spencer, at the Hotel Calumet, Sunday, March 12. Mr. Greene for twelve years was president of the Lambs' Club, and has written most of the sketches produced by that organization. Mr. and Mrs. Greene have gone to the West Indies, after which they will spend some time in California. They will make their permanent home in New York.

REFLECTIONS.

Bessie Clayton has made a great hit in London with her dances at the Alhambra.

John B. Doris, in advance of Wilton Lackaye, is ill of pneumonia in Chicago.

It is said that the production of *Twilight*, the Hartley-Nevin opera, has been postponed at the Metropolitan, owing to a copyist's errors in the score.

Carrie De Mar is ill with grip at the Iroquois Hotel, Buffalo.

Cincinnati clergymen have united against the "problem" play—though they have not been able exactly to define it—and against Sunday theatres.

Bobby North is happy over a son, born Sunday evening.

Cecil Spooner is appearing in *The Irish Post Girl* at the Metropolitan Theatre this week.

NEW THEATRE ANNOUNCEMENT.

A Subsidized Theatre of Smaller Size to Take the Place of the Present Institution.

The directors of the New Theatre issued a statement on March 9, which substantiates most of the rumors recently afloat. It is understood that the proposed new building will be located not far from Times Square, although no site has yet been determined upon. The statement reads:

"The founders of the New Theatre have no thought of abandoning the New Theatre movement. The experience of the past two years has demonstrated that the present building, although designed under the advice of a leading theatrical expert, is not suited for the class of dramatic performances contemplated by the founders.

"Productions on such scale as *The Blue Bird* and *The Piper* would undoubtedly have filled the theatre for the entire season; but the founders have been unwilling to limit the performances to plays of that class, meritorious as they are, because the aims of the enterprise and the claims of box owners and subscribers have called for a wider range of productions.

"Although during the two seasons now closing, the New Theatre has been more liberally supported than any other theatre in New York devoted exclusively to dramatic productions, the founders have been compelled to reach a conclusion adverse to the continued use of the present building as the home of the enterprise.

"The founders firmly maintain their belief in the mission and purpose of the New Theatre, and in order to thoroughly test the soundness of their belief and the willingness of the people of New York to lend their co-operation they will immediately proceed to erect upon a site conveniently accessible to all classes of theatregoers a theatre of moderate size especially adapted to the production by a stock company of a repertory of modern and classical plays chosen primarily for their artistic merit.

"To enable the enterprise to be independent of immediate commercial success the founders will provide for a term of years a guaranty fund which will correspond to the subsidy by which theatres with similar aspirations are supported in most of the capitals of Europe.

"An opportunity will be afforded to subscribers for boxes and seats in the present New Theatre to continue as subscribers to the performances in the new building under an arrangement which will permit greater latitude in the distribution of productions than is possible under the present arrangement.

"Plans are under discussion for maintaining the present company of players as an organization, to the end that, with such changes in the personnel as may be deemed advantageous, it may appear in the new home a year from the coming Fall. During the season of 1911-1912 it may be sent on tour, under the direction of Mr. Winthrop Ames, in a selection of plays from the present repertory, possibly playing for a few weeks in New York.

"It is the hope of the founders that, in co-operation with the Metropolitan Opera Company, the present New Theatre building will eventually become the home for the production of such operas as require for their most effective presentation a smaller auditorium than the Metropolitan Opera House, a purpose for which the building is admirably adapted.

"As no definite arrangements to that end are in immediate contemplation, the house will be leased for the coming year for dramatic productions of a character suited to the building."

This makes no provision for the future of the box-holders at the New Theatre. The sixteen boxes in the playhouse in Central Park West are owned by a considerable number of people, all of whom—it is evident—cannot be accommodated in a smaller building. Some of the founders are box-holders and some are not, and many of the box-holders are not founders. It is not to be expected that the money for the boxes will be refunded, and as yet no other solution of the difficulty has been advanced.

THE DEVELOPMENT OF DRAMA.

The New Theatre will give four matinee performances illustrating the development of English drama, with introductory lectures, by Brander Matthews, the first performance to be given March 27. The following matinees will be given March 30, April 3, and April 7. At the first performance *Noah's Flood*, a mystery play, and *Nice Wanton*, a morality play, will be presented. The second lecture, dealing with Shakespeare's time, will be followed by act II., scene 1, and act III., scene 2, of *The Winter's Tale*. The old comedy period will be illustrated by the quarrel and screen scenes from *The School for Scandal*. Scenes from Pinero's *The Thunderbolt* will be used to show the workings of the contemporary theatre and drama. The purpose of the series is to show by lecture and presentation the development of the English drama from its earliest stages to the present day.

HENRY E. DIXEY WITH MRS. FISKE.

Harrison Grey Fiske announces the special engagement of Henry E. Dixey, for Mrs. Fiske's company in her forthcoming season at the Lyceum Theatre, opening Monday, Mar. 20. In *Becky Sharp*, Mr. Dixey will enact the role of the Marquis of Steyne, and in the new American comedy which Mrs. Fiske is to offer on Monday, April 3, he will be cast for an important comedy role, which is thought to be particularly suited to his well-known abilities. In order to accept the engagement with Mrs. Fiske it was necessary for Mr. Dixey to cancel an extensive tour, but recently booked in vaudeville.



LOUISE CLOSSER HALE

SURE CURE FOR THE BLUES



ANYBODY who has read "The Married Miss Worth" attentively enough to recall the heroine's various preferences, may surmise the color scheme of the author's own domicile. She likes quiet shades. This refers to chromatic decoration, not to ancestral visitants—although, ancestrally speaking, the remark would no doubt still hold true. Tan walls, dark wicker chairs with golden brown cushions, white and tan draperies, a bronze and brown lamp reflectively standing on a polished ruddy brown table, yellow brown rugs—it makes an appropriate crucible for simmering literature, a brown study.

As the curtain rose, figuratively speaking—the elevator was what actually rose—Louise Closser Hale was discovered, a slender woman dressed in blue. The value of a blue dress in a tan room must strike the least visual-minded; there was no rival to combat the one bit of contrasting color, aside from a diminutive blue cradle on the table. The cradle, however, held nothing except cigarettes.

"I have sometimes thought how canny it would be for me to dust off my Shakespeare and let an interviewer find me reading him," said Mrs. Hale as she turned away from her desk where she had been busy with her notebook. Glancing toward the book shelves, she added meditatively, "There are the Crowned Masterpieces—purchased in a weak moment when I was in a hurry to get to breakfast. To subscribe to the set seemed the only way to pry the agent away. The interesting part of the transaction was that when the volumes were read through, I was to receive a diploma witnessing the completion of my education. When I wrote the check, along came the diploma; so I find myself an educated woman without having opened a Crowned Masterpiece. No," she said in answer to a questioning glance about the walls, "the diploma has not yet been framed."

The diploma would have been superfluous on the walls, for the pictures in their dull gold or brown frames served the same purpose. It almost surprises one at times to observe how completely he has written himself over the walls of his room—a habit that we contract in childhood, no doubt, and a habit that the strictest parental injunction never can eradicate. A merciful Providence has placed on every soul the compulsion of radiating itself to every boundary wall and of plastering itself upon that surface like an advertisement on a billboard. Mrs. Hale, on her billboard, advertised a taste for quaint, picturesque, colorful corners of the world. No lowering storms nor stupendous peaks; everything was human and cheerful.

"We shall sail in the middle of March," said Mrs. Hale, "to look at some of the out-of-the-way nooks around the Mediterranean. The itinerary has been specially arranged to give the brigands a last chance—Algeria, Tunis, and Sicily. In Africa we shall even motor into the Garden of Allah as far as possible, which isn't far—only seventy miles to Blakra. We shall not call on Mr. Hichens' hero, however, for I have always imagined Sergius a most unprepossessing man with a big frame, an enormous hulk, matted hair, unclean face, baggy trousers, and a Prince Albert coat. Even now that he has shaved his head and is wearing a cassock, I have no desire to meet him."

"As brigandage appears to have fallen into disrepute and to have given way to less alluring styles, we have some fear of not being properly held up. Consequently, when the weather heats up, we shall go to the big hotels where the real brigands live." If the amiable highwaymen of Africa and Sicily realize what an opportunity for entertainment is coming their way, they will not let Mrs. Hale pass without some halfbreadth escape.

"In preparation for this trip, my mother, discovering that I was equipped only with a twenty-five cent dictionary with all the literary don'ts in the back of it, bought me a school atlas for profitable perusal during leisure moments. Investigation showed that it consists almost entirely of an accurate list of the population of all the little towns in the United States where I have played one night stands. It served one good end, however, in clearing up my vague information; hitherto I never knew whether Algiers is in Algeria, or Algeria in Algiers. The Dolomites, another of my prospective points, I recognized immediately on the map, because they are pink."

When one can extract fun from a school atlas, it seems unnecessary for him to go so far as the Dolomites to freshen his imagination, although it is perfectly credible and creditable that he should tire of the American metropolis. Although she speaks with zest and moves with animation, probably Mrs. Hale feels the burden of her work. "People say," she remarked, "that my writing must be easy because it sounds easy in reading. I should think not. I walk the floor for words. Look at this notebook—scratched out and re-written, half a dozen times before I execute it finally on the avenging typewriter, and even then it is subject to change—like the time tables in New England. Anybody who tries to write, simply because he is looking for an easy job, is like the gambler who works twice as hard trying to get something for nothing as he would have to work at any honest trade."

"That is not the only thorn in my path," observed the author sadly. "My humor is of such an elusive quality that my jokes usually return from the printer with a question mark on the margin of the proof sheet. Recently, in reply to such an interrogation, I wrote, 'A joke. Leave it lay.' The next day, back it came with a query after my marginal explanation."

"And spelling," added Mrs. Hale with an inflection



LOUISE CLOSSER HALE

of fearful import. "When my relatives, who are proud of me, now that I have become a writer in their opinion, apprehensively remind me that people may have so many accomplishments that they starve to death, I reassure them by recalling the fact that I can't spell. Writers do exist with that infirmity. For instance, I saw a manuscript the other day in which the author, a new Mrs. Humphrey Ward, had written, 'The woman wrapped on the door.'

"Did you know that I am an editor? It happened rather unexpectedly. One day when I had decided to be perfectly happy and to follow the line of least resistance for twenty-four hours, a friend asked me if I would be his literary adviser, if he would buy a magazine. Naturally I agreed. And he bought *The Smart Set*. My first advice, that he should fire me, he rejected. To his first question—if I believed in serials—I told him that I did—for breakfast. So I am expecting that my dippyancy will convince him of the expediency of my earlier suggestion."

At this point the maid created a diversion by bringing the tea tray. "I have employed her for a thousand years," murmured the hostess confidentially, "and to this day she serves the fish before the soup. Consequently, I always know from the first course whether I am dining out or dining at home."

Reverting to her literary labor, she continued, "Some of the notices of my book have pleased me immensely. One editor in San Francisco wrote, 'If Louise Closser Hale knows as much of acting as of writing about actors, it is a great pity that she has never been on the stage.' So much for Miss Prossy and all the rest of the parts I have played."

"Miss Prossy really drove me off the stage, for she has been my curse as well as my blessing. I shan't go back until I can have a part as good as that, because all the critics immediately compare everything I attempt to that role in *Candida*, of course to the detriment of later work. Although an actor may disregard adverse comment if it is isolated, when critics agree that the actor is wrong, he probably is. He may have dug out his creation of the character by the most laborious and intelligent effort, but he must bow to the consensus of opinion."

"As a matter of fact, I shouldn't be a writer. From my earliest days, I have always wanted to be a player, although I do not come from a theatrical family. I never had any illusions about the stage. I was not disappointed nor disheartened by its dust, its toil, its long hours, its negligible reward. Yet, in spite of this, I never had a definite plan, never saw myself a star. I wanted simply to be on the stage, not to do big things, but to be happy."

One does not need to inquire to know that Mrs. Hale has been happy. Indeed, it is to be doubted if a person with such a cheerful temperament could ever develop a capacity for melancholy, no matter what her surroundings. She will always busy herself so thoroughly with matters in hand that the blue devils can never so much as take a single trick.

The emotional life of the stage is sometimes attacked," she added, "but emotion really keeps us young. A woman told me she had to fall in love every six years to keep the corners of her mouth

curved up. You know that nothing rejuvenates an antiquated spinster like a belated Romeo.

"Emotions are only temporary. Experts declare you can recover from anything in ten years; I claim four years as the limit for all my disappointments—all but Miss Prossy. Love unrequited won't last unless you want it to." Those whom this remark concerns, will consider it a rainbow or a pit of despair, according to their temperaments.

"If the interview is finished, stay and talk," said Mrs. Hale, as she saw the notebook reluctantly fold itself up. So, the rest of her good-natured humor on that occasion will never lend grace to a printed page.

To quote the first stanza of Shelley's "Ode to a Skylark" with "Mrs." inserted before the first word, is such an obvious conclusion to the interview that it is better left to the reader to quote for himself.

CHAUNCEY L. PARSONS.

MRS. FISKE'S NOTABLE YEAR.

Harrison Grey Fiske announces that Mrs. Fiske's engagement at the Lyceum Theatre will begin on Monday, Mar. 20, with Becky Sharp. After two weeks only of the Langdon Mitchell dramatization of Thackeray's "Vanity Fair" will come the production of a New American comedy written by a dramatist who is also new to the stage.

Mrs. Fiske has completed arrangements with Daniel Frohman, whereby Mrs. Fiske will play her future engagements annually at the Lyceum. These engagements will begin shortly after the holidays each year and will be made notable by many important productions.

The production of Becky Sharp takes on an added interest, perhaps, from the fact that the present year is the Thackeray centenary, to mark which various celebrations have been planned in the literary world.

Mrs. Fiske's forthcoming engagement will open just fifty-one weeks from the date of her appearance in the Lyceum last year and will immediately follow the close of a tour that has covered the entire intervening time. This tour opened in Boston on April 25, to which city Mrs. Fiske returned five weeks ago, after having crossed the continent to San Francisco, visiting Los Angeles, New Orleans and Jacksonville on the South, Vancouver, Winnipeg, Duluth and Toronto on the North; following a second itinerary from the Atlantic seaboard to the Mississippi River, visiting thirty-six states and three Canadian provinces, and appearing in 107 cities and towns. In several instances Mrs. Fiske opened the same theatre at the beginning of this season that she closed at the end of last season. The distance covered on this journey was 15,000 miles. During this remarkable tour, Mrs. Fiske and the Manhattan company appeared in Becky Sharp, Pillars of Society, and Hannele. It has been one of the most successful in Mrs. Fiske's career.

FREDERIC THOMPSON'S PLAY READY.

The cast for the new play, of which Frederic Thompson is at once author and producer, is complete in all its parts. Formerly called *A Child of the Desert*, the play will henceforth be known as *Trailing a Rainbow*. Rehearsals were begun at the Hollis Street Theatre, Boston, during the engagement of *The Specter*, and are now going into their third week in Baltimore. Mr. Thompson is thus carrying two companies, a feat undertaken only in extraordinary cases even by the hardest producers, and he is constantly and closely supervising the work of both. A special public matinee of *Trailing a Rainbow* will be held in the vicinity of New York within the next two weeks. The leading members of the cast are T. Daniel Fawley, Francis McGinn, Vivian Martin, Emily Lytton, Robert Cain, and Arthur Maitland.

LEE HARRISON, MANAGER.

Lee Harrison has secured as his first star, Valenta Suratt, who has signed a contract whereby she goes under his management for a term of years. He will present her in his first production *Easter week* in Atlantic City. This will be a musical comedy entitled *The Pet of Paris*. Harry B. Smith is the author of the book and lyrics of *The Pet of Paris* and the music is by Robert Hood Bowers. The production will come to New York immediately following the Atlantic City premiere.

A MAETERLINCK THEATRE.

Madame Maurice Maeterlinck, formerly known as Georgette Leblanc, is ambitiously planning to build a theatre in Paris, for which her husband is to furnish most of the plays. She would direct the productions. The *Blue Bird*, recently put on at the Réjane Theatre, she considers more artistic than the English production at the Haymarket in London.

AMELIA BINGHAM IN JEFFERSON'S HOME.

The home of the late Joseph Jefferson at 103 Riverside Drive has passed into the possession of Amelia Bingham, who purchased the place Mar. 7. The house is a four-story structure and will be altered extensively by Miss Bingham.

IRENE MOORE.



With the Catherine Stock Company.

NO MORE TICKET SPECULATION?

To-day, Mar. 15, the law prohibiting the hawking of theatre tickets on the sidewalk, goes into effect. Whether the law is to be enforced or to be winked at will now become known. Charles Burnham, president of the Association of Theatre Managers, has asked the aid of Mayor Gaynor and Police Commissioner Cropsey in enforcing the law. Mr. Burnham says:

"It has come to my knowledge from various managers in the city that the speculators are buying seats wherever possible far beyond Mar. 15, which is ample evidence that they propose to sell tickets, if possible, either in defiance of the law or in the hope of having some sort of technical legal interference. I desire, in behalf of the Theatre Managers' Association of Greater New York, to thank the newspapers of New York for the help they gave in having the ordinance passed, and we ask their further aid now in impressing upon the police and other authorities the importance of helping us in the enforcement of the law on the night of the 15th. If the police will co-operate actively there is no doubt in our minds that we can abolish this long-endured nuisance."

The speculators intend to make a test case.

PAYTON STOCK COMPANIES.

Corne Payton is preparing for a busy summer season. He will install the Corne Payton Stock company at the Grand Opera House, on Eighth Avenue and Twenty-third Street, on May 1, and will also conduct a stock company at the Newark Theatre in Newark, N. J. Contracts have been drawn up whereby Mr. Payton takes possession of Newark's only first-class theatre on May 1, to conduct a dramatic stock company all summer and into the early part of September. The scale of prices will be 10, 20 and 30 cents. A different play will be given every week, with two performances a day.

In bringing his original company from Payton's Theatre, where they have played for the past eleven years without interruption, to the Grand Opera House, Mr. Payton has arranged to organize a new company to continue at his own Brooklyn theatre. They will continue to play until well into the summer, when the original Payton company will return from the Grand Opera House to start on their twelfth season in Brooklyn.

The Payton Stock company playing the Gayety Theatre, Hoboken, N. J., will also continue until well into the summer, when the house will close for repairs.

WHITNEY GETS ROSENKAVALIER.

Richard Strauss' latest opera, Der Rosenkavalier has been secured by Fred C. Whitney for England and America. The New York Metropolitan Opera Company were after the piece, but Mr. Whitney's offer of \$22,500 down and \$40,000 within a month secured the prize. The opera will be translated into English immediately and will probably be presented in London during coronation week. The contract runs for one year from June 1 with an option of an extension for a longer time. Mr. Whitney frankly states that he does not expect to make a profit on it in England, but places his hope in America.

Mr. Whitney will produce Baron Trenck in London during April, and bring it to the Casino Theatre, New York, in October. For the New York production he has engaged Fritz Sturmfels, the Leipzig tenor.

BAKER AND CASTLE'S NEW PRODUCTION.

Gay Matilda is the title of Baker and Castle's musical offering which is being booked for a spring tour, opening at Trenton, N. J., April 1.

Walter E. Perkins, Harriet Sheldon, John Willard, Jane Ardinka, Jack Terry, Laura Jaffray, Joseph Weber, and Isabel Dainty have been engaged for the production.

AT THE FORREST HOME

A NOTABLY HAPPY CELEBRATION OF THE FOUNDER'S BIRTHDAY.

This Event at the Home is, Second Only to the Annual Shakespeare Observance—The Guests Entertain with Old-Time Ability.

The first of the two great events of the year at the Forrest Home has come and gone, and the Forrest Birthday of 1911 is a thing of the past. As the moon to the sun, so is the Forrest Birthday to the Shakespeare Birthday of April 23, which is an affair of magnitude, and is conducted in almost princely fashion, but this is in deference to the wishes of Mr. Forrest himself. Personally the little colony so cozily sheltered at the Home would prefer to give the greater glory to the memory of their benefactor.

However, to the fullest extent of their ability every member of the family exerts himself or herself to make the 9th of March memorable by individual and united efforts, and so, early in the morning of Mar. 10, little Emilie Lewis and Mr. Bartholomew made a pilgrimage to St. Paul's churchyard in Philadelphia, and personally superintended the placing there on Edwin Forrest's grave a magnificent basket of flowers, and the wreath of English ivy from the Home grounds—the annual gift of the officers and guests of the Home.

An especially fine dinner was served in honor of the occasion, wine flowed freely, speeches were made, and toasts were drunk. During the afternoon Mrs. Hartel, the matron, bright and busy as always, saw to the arrangement and decoration of the drawing rooms, assisted by her "young ladies," for be it understood there are no old ladies in the Forrest Home. Mrs. Little is in her ninety-second year, but her mind is as clear and her heart as young as a girl's.

The back drawing room made an admirable stage, backed in by handsome screens, lighted on either side of the wide arch, and provided with footlights, six thirty-two-power burners. The rich brocade of the furniture and masses of natural flowers made up a very pretty and effective scene.

The guests commenced to arrive shortly after eight o'clock, and the best families of Holmesburg, Frankford and Towsendale were well represented. Among personal friends it was delightful to recognize dear old Colonel T. Alliston Brown, who, with his niece, had journeyed all the way from West Philadelphia to see his former clients, more than one of whom owed a great deal to his warm advocacy in securing their present security and comfort. It was good to see how well and cozy the Colonel looks since he shook off the responsibilities of business life.

The first on the programme was Sydney Cowell Holmes, who played a fantasia by Leybach on the Steinway Grand that brings so much pleasure to all the music lovers. Then came Mrs. Kate Ludlow Little, silver-haired and sweet-faced, who recited Moore's

Farewell, but whenever you welcome the hour, with a gentle pathos that brought tears to many an eye. Mrs. Bishop then gave a very clever and spirited rendition of "A Race for Life."

The Balcony Scene followed, with Mrs. Annie Firmin Jack looking remarkably handsome and taking the part of Romeo to the Juliet of a young Holmesburg lady, a pupil, who made a profound impression by her charms of youth, beauty and intelligence. This girl, Georgie Weed, has undoubtedly a bright future.

The entertainment closed with the bright little comedy He, She and the Tertium Quid. It went with screams of laughter, and was acted admirably by those three players of former prominence, Anna Ware Barnes, Sydney Camell Holmes, and Mrs. Samuel Charles.

Much regret was expressed at the absence of Jolly "Captain" John Jack, whose natural gift of eloquence makes him always a prominent factor on these social occasions. His friends are glad to know that he is rapidly recovering from his late paralytic attack. At the close of the entertainment the performers joined the invited guests; there were refreshments, of course, and it was long before the party separated. According to the respected and beloved superintendent of this ideal abode, it was the most successful affair that had ever been known on similar occasions. It was a fitting tribute to the memory of the grand old actor whose loving legacy has brought peace and happiness to so many world-weary hearts.

Attached to the flowers on his grave were some verses written by one of his legatees. Of them these form the last two lines.

These flowers will pale and wither where they lie,
But noble Forrest's name will never die!

ACTORS' CHURCH ALLIANCE.

The sixth dinner for the Actors' Church Alliance will be held Mar. 21, at the Parisian Restaurant. Charles Aram Lander will be the guest of honor; toastmaster, August G. Heaton. The Spring conference of the New York Chapter will be held Thursday evening, Mar. 23, at St. Chrysostom's Hall, 550 Seventh Avenue. The Brooklyn Chapter will hold its monthly reception Friday evening, Mar. 17, at the Assembly Hall, Pierrepont Street.

ALSTON'S SUCCESSFUL PLAYS.

Arthur C. Alston's As the Sun Went Down closed a very successful season of thirty weeks on March 11 at the Amphion Theatre, Brooklyn, N. Y. The tour opened late in August in St. Louis and covered all of the large cities East and South, as far West as Kansas City and South as far as Birmingham and Atlanta. Of the thirty weeks' season, twenty-two were week stands, seven three-night stands and one week only of one-night stands, as the production was too heavy to handle in anything but the larger cities.

This was the second annual tour of the play, the previous trip having taken it to the Pacific Coast. The company was practically the same this season as last. It was headed by Estha Williams, whose support included Edwin Walters, Courtney White, Judson Langhill, Allen Lee, Ezra Grahame, William Weston, Fred Kelley, Ida Werner, Flora Byram, and several others of equal note. Next season's tour will cover many cities which it has already visited, and others where it will be presented for the first time.

At the Old Cross Roads, which opened its eleventh season in September, will continue until May. It has been one of the most successful it has ever enjoyed. Immediately following the close of the tour of As the Sun Went Down, Manager Alston transferred his leading man and stage manager, Edwin Walters, to the At the Old Cross Roads company to play Doc Kerr, opening in Philadelphia on Monday of this week. At the Old Cross Roads will go out again next season, its twelfth, and several innovations will be introduced, for the play has proven to be a winner at all times, never failing to attract profitable patronage wherever played.

IN AID OF GEORGE MARION.

The lower court, sitting in Wilkes-Barre, Pa., has refused a new trial to George Marion, who has been convicted of murder in the first degree and on March 4 was sentenced to hang, the date to be fixed by Governor Tener. Preparations are being made to appeal the case to the Supreme Court of Pennsylvania, and a thousand page book is to be printed giving the testimony, record and argument. D. L. Hart, treasurer of the city of Wilkes-Barre, is treasurer of a fund being raised in behalf of Mr. Marion. The contributors are: Sidney Wire, \$1; Frank Winch, \$1; J. K. Pete, \$1; Merry Whirl company, \$16; Rose Sydel's London Belles, \$13.25; Herbert P. Levin, \$1; John J. Fritz, \$1; Cash, Paterson, N. J., \$1; Passing Parade company, \$17; New York paper, \$10; Eugene O'Rourke, \$10; Mr. and Mrs. Clifton Steelsmith, \$2; Mr. and Mrs. Jack Ellis, \$5; John P. Wise, \$1; Girls from Dixie company, \$10; the Billboard Publishing Company, \$2; Mr. and Mrs. Starr L. Pixley, \$5; Susanne Rocamora, \$3; Walter Greaves, \$5.50; John Hart, Philadelphia, Pa., \$5; Circus agent, \$1; E. C. Filkins, \$7.50; total, \$118.05.

THE GARDEN TO GO?

Mrs. J. Borden Harriman is heading a movement to persuade the city to purchase Madison Square Garden. A special committee is formulating a plan to submit to the Board of Estimate, who will take the matter up next month. C. Grant La Farge, Bronson Winthrop, William R. Willcox, William Fellows Morgan, Dr. Albert Shaw, Walter Maynard, Mrs. Gabrielle Steward Mulliner, Dr. Edward Devine, and Timothy Healy comprise the committee. Four sub-committees have been assigned various duties. Walter Maynard heads the committee to report on the financial status of the Garden. William R. Willcox will present suggestions in regard to the uses for which the Garden can be put. Bronson Winthrop will care for the legal work, and C. Grant La Farge will report on the architectural and engineering features.

OKLAHOMA RAILROADS OBLIGE.

The unfair treatment in the matter of party rates with which the theatrical profession was indicted by the railroads of Oklahoma has been alleviated and the threatened avoidance of that State by traveling companies has been averted. Formerly the profession was allowed a party rate to the border line of Oklahoma, after which the regular three cents per mile was charged. The Association of Theatrical Managers was about to bring the matter to the attention of the Railroad Commission, but action is now unnecessary because of the recent concordance of the railroads. The theatrical profession is now entitled to the two and one-half cents per mile rate which formerly was granted to all travelers through that State with the exception of the members of the theatrical profession.

NEW PLAY FOR GRACE MERRITT.

Grace Merritt has secured a new play by Margaret Turnbull, the co-author of Gladiators, the agreement being made through the office of Mrs. H. C. De Mille. The play is entitled L. G.'s Wife, and will show modern political life in a great city, with a cast of seven persons, all of a distinct type. The leading role is said to present unusual opportunities for an emotional actress of high comedy qualities, which Miss Merritt's pronounced success in When Knighthood Was in Flower would indicate she possesses. The play will probably be produced early next season. Miss Merritt is now on tour under the management of the Shuberts, playing the title-role in The Blue Mouse.

WILLIAM NORRIS LOSES.

The Appellate Division of the Supreme Court ruled, Mar. 10, that William Norris cannot recover \$5000 from ex-Senator William H. Reynolds to reimburse him for money which he invested in the Mount Carmel Cemetery. The case was first tried in 1903, at which time a jury brought in a verdict for Norris, which was set aside and a new trial ordered. A second jury decided in Norris' favor, but the trial justice set the verdict aside as a matter of law. This decision the Appellate Division approved. Norris alleged that Reynolds promised to protect him against loss if he took \$5000 worth of stock. When the corporation three years later was merged in a new corporation Norris was unwilling to transfer his stock and considered the transaction as terminated. Reynolds denied the promise.

MARGARET MAYO RETURNS.

Mr. and Mrs. Edgar Selwyn (Margaret Mayo) returned, Mar. 10, from the Mauritania, from London, where Miss Mayo's farce-comedy, Baby Mine, was recently produced with much success. Mr. Selwyn will go to Los Angeles, Cal., next month for the production of his new play, The Arab, in which he himself will appear next season and which will have a preliminary try-out with the Morosco Stock company. Los Angeles, Miss Mayo is preparing for the production of her newest play, Behind the Scenes.

THE SWITCH.

Caroline Greenfield, recently with the Coburn Players, will shortly present in vaudeville a thrilling sketch entitled The Switch, written by Palmer Slocum. She will be under the management of Dan Casey. The sketch, played by three characters, has been rehearsed by Valerie Bergers. After a little time out of town the sketch will be seen in New York.

CURRENT AMUSEMENTS.

Week ending March 18.
ACADEMY OF MUSIC—Stock co. in Dora Thorne—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Holbrook Billin in The Boss—7th week—53 to 58 times.
BRILLASCO—The Concert—24th week—188 to 195 times.
BIJOU—The Confession—1st week—1 to 8 times.
BROADWAY—Law Fields in The Hen-Pecks—8th week—45 to 50 times.
BROOKLYN—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—31 times, plus 3d week—17 to 25 times.
COLUMBIA—Vaudeville.
COLUMBIA—Crosby Girls Burlesquers.
COMEDY—William Gillette in 'Tis He Hanged If I Do—16th week—125 to 133 times.
CRITBITION—Commencing March 13—Thale—1st week—1 to 7 times.
DALY'S—Baby Mine—238 times, plus 1 to 9 times.
DEWEY—William Gillette in Secret Service—7 times.
GAIETY—Excuse Me—5th week—33 to 40 times.
GARDEN—Closed March 4.
GARDEN—Closed March 4.
GROGAN—M. COHAN'S—Get-Rich-Quick Wal-lingford—173 times, plus 5th week—34 to 41 times.
GLOBE—Elsie Janis in The Slim Princess—11th week—70 to 85 times.
GRAND—OPERA HOUSE—The Country Boy—136 times, plus 8 times.
HACKETT—Overnight—11th week—82 to 90 times.
HERALD SQUARE—Everywoman—3d week—17 to 25 times.
HIPPODROME—The International Cup; Ballet of Niagara—25th week; Marching Through Georgia—2d week.
HUDSON—Blanche Bates in Nobody's Widow—17th week—140 to 147 times.
HUNTING AND SHAMON—Al. Reeves' Burlesquers.
IRVING PLACE—Ernest V. Poessart in Nathan the Wise, Friend Fritz, and The Merchant of Venice—1 time each; Rudolph Schildkrant in King Lear—3 times; Flachmann als Erbsucher—1 time; Kitchensum—1 time.
KRITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chanteclair—8th week—87 to 94 times.
LIBERTY—Christie MacDonald in The Spring Maid—12th week—91 to 98 times.
LYCUM—Charles Cherry in Seven Sisters—4th week—86 to 93 times; Lola—3 times.
LYRIC—The Deep Purple—10th week—74 to 81 times.
MAJESTIC—The Bohemian Girl—9 times.
MANHATTAN—H. B. Warner in Alias Jimmy Valentine—27th time, plus 8 times.
MAXINE—ELLIOTT'S—The Gamblers—20th week—158 to 166 times.
METROPOLITAN—Ocell Spooner in The Irish Post Girl—10 times.
METROPOLITAN—Grand Opera co. in repertoire—18th week.
MINER'S BOWERY—Jarvin de Paris Girls.
MINER'S BRONX—Kentucky Belles Burlesquers.
MINER'S EIGHTH AVENUE—Miss New York, Jr.
MURRAY HILL—Runaway Girls Burlesquers.
NAZIMOVA'S—John Mason in As a Man Thinks—1st week—1 to 8 times.
NEW—The Arrow Maker—9th time; The Piper—20 to 23 times; The Blue Bird—140 times, plus 18 to 19 times.
NEW AMSTERDAM—The Pink Lady—1st week—1 to 8 times.
NEW YORK—Richard Carle in Jumping Jupiter—24th week—9 to 16 times.
OLYMPIC—Columbia Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Bellevue of Sunnysbrook Farm—24th week—101 to 108 times.
VICTORIA—Vaudeville.
WALLACK'S—Fanny Farmer—18th week—89 to 100 times.
WERNER'S—Alma, Where Do You Live?—25th week—102 to 109 times.
WEST END—Konrad Dreher in The Jolly Peasant—18 times, plus 8 times.
WINTER GARDEN—Commencing March 18—Spectacle and Vaudeville.

LONDON THEATRE GOSSIP

SEVERAL SHORTER PLAYS PRODUCED AND OLDER PLAYS REVIVED.

Salome—The Merry Wives—The Tragedy of Nan—Rococo—A Near Thing—The Silver Box—Red 'Ris—Peggy—Personal Notes—Operatic Preparations.

LONDON, March 4.—On Feb. 27, at the Court, Salome was given at a matinee by the New Players' Club, of which Major-General Sir Alfred Turner, K. C. B., R. A., is President. Aside from a few private performances some years ago, Salome has not been attempted on the English stage, owing to the aversion of the censor and the public to the theme. With the production of the Strauss opera recently, interest in the decadent drama revived sufficiently to lure the New Players' into presenting it. Adeline Bowine, who impersonated Salome, depicted the princess as a passionate and sensuous Oriental, without suggesting the rapt aloofness of which the girl was capable. Herod was depicted by Herbert Grimwood as an irritable libertine, a prey to his nervous imagination. Arthur Wontner drew the prophet in impressive lines. Edith Olive played the calculating, chilly Herodias effectively, and Mr. Harcourt Williams, who was the stage manager, took the part of the young lover, Iphigene. Little adverse criticism can be passed upon the striking effect of the performance, but one may question the right of such morbid literature to a place on any stage.

Oscar Asche and Lily Brayton revived The Merry Wives of Windsor at the Garrick on Feb. 25, giving the comedy a Winter setting. The authority for this unusual arrangement is Mistress Page's remark:

"There is an old tale goes, that Herne the hunter

Doth all the Winter-time, at still midnight, Walk round about an oak."

The exterior scenes gain much picturesque brilliancy by this departure from the ordinary course. The acting was commendable as a rule. Oscar Asche has played Falstaff before, so his impersonation is not new. Lily Brayton and Constance Robertson played the title-roles, and Herbert Grimwood and R. Ian Penny assumed the parts of the husbands. Bessie Major did an excellent Mistress Quickly, and Elfrida Clement a sweet Anne Page. Others in the cast were George Ralph Tripp Edgar, Caleb Porter, Athol Forde, Ewan Brooke, R. F. Anson, Gordon Barker, Charles A. Doran, Alfred Bristow, J. F. Russell, Arthur Trantom, and Master C. Roy Rosten.

In the bill which Lillian McCarthy opened with at the Court on Feb. 31, were two plays, The Tragedy of Nan by John Massfield, and Rococo by Granville Barker. The Tragedy of Nan does not live up to The Witch. Beside Miss McCarthy, the cast included Claude King, Helen Boucher, and Edmund Gurney. The following farce by Granville Barker depicted the dispute over a rococo vase, an heirloom claimed by several heirs of the Uglow estate. The vase finally ended the quarrel by falling from the table and breaking to bits.

On Feb. 20, A Near Thing by C. H. Dickinson, was put on as a curtain raiser to Inconstant George, at the Prince of Wales' Theatre. In the melodrama, all sorts of things nearly happen: the hero is nearly shot, the burglar who saves him is nearly arrested, the documents nearly incriminate. It is agreeable as a curtain raiser to Inconstant George, which it does not rival.

Miss Horniman revived John Galsworthy's The Silver Box on Feb. 20, with her Repertory company, following Judge Parry's The Tallyman. On Feb. 22, Red 'Ris was produced at the Coronet by the same company. It is a one-act play by Gertrude and Jack Landa, a rather melancholy bit of amusement but interesting for all that.

The censor has withdrawn his ban upon Oedipus Tyrannus. Whether he has been educated up to Sophocles, or feels that the public has been educated up to Sophocles, does not appear.

Peggy, a musical comedy by George Grossmith and Leslie Stuart, was produced at the Gaiety this evening. Based on Xanoroff and Quierus' L'Amorce, it is a costume comedy with rather commonplace musical frills.

On Feb. 23, Bernard Shaw presided over the Camera Club, when Frederick H. Evans lectured on Pianism of the Pianola. In introducing him, Mr. Shaw remarked that, "A large number of people imagine that if you put a lever into a human mind, it is mechanical; while if you put it into a box, it is not mechanical."

Edward C. Hemmerde, K. C., and Francis Neilson, M. P., have collaborated on a new play for Lewis Waller. It is called The Butterfly on the Wheel, and is a drama of divorce.

Covent Garden is sitting up and throwing out its chest, apparently scared into unusual activity by the rise of the Hammerstein operatic battlements in Kingsway. The redoubtable Oscar is evidently going to do things, and Covent Garden is spreading a wide sail in its season from May 22 to July 29. Among the singers announced are Melba, Tetrazzini, Distiani, Edvina, Kounietzky, Kirby-Lynn, Bérat, de Georgia, Bassi, Martin, McCormack, Warnery, Dalmore, D'Olely, Frana, Gilly, Burke, Crabbe, Malatesta, Marcano, Sammarco, and Sobriakoff. The conductors will be Campanini, Panizza, Pitt, and Tcherepaine. The Girl of the Golden West and Thais will be added

to the repertoire, and the Imperial Russian ballet will appear. For much of this, we thank Mr. Hammerstein.

Marie Tempest is back with enthusiastic accounts of America. Her enthusiasm must be genuine, for she will return to tour the United States next October. Meantime, she expects to produce in London, next April, a dramatic adaptation of André Castaigne's The Bill Toppers.

FARNUM BROTHERS CO-STARS.

A. H. Woods announces the engagement of Dustin Farnum and William Farnum as co-stars to be launched in a new four-act drama entitled The Littlest Rebel, by Edward Peple, author of The Prince Chap. The Littlest Rebel, as a sketch, with Dustin Farnum, was first presented at the New Amsterdam Theatre for a benefit performance several weeks ago. A. H. Woods was in the audience and was so impressed by the dramatic possibilities contained in the playlet that he immediately sent for Edward Peple, the author, and contracted with him for a four-act play, using the sketch as a nucleus of the finished drama. At the same time Mr. Woods opened negotiations with the Farnum brothers and soon had their names to contracts calling for their joint appearance in the leading roles of The Littlest Rebel early next season.

A NEW IMPERSONATOR.

THE MIMOSA has received the information that a young man whose name is at present unknown but who has assumed to take the name of George Costan, business-manager of Hanlon's Superba theatrical company, is circulating about the country. Mr. Costan had his overcoat stolen at Richmond, Va., in Sparks Restaurant. In the overcoat were many personal letters addressed to him care of the theatre. The man who stole his overcoat is evidently impersonating Mr. Costan. The description of the man is: Height, about 5 feet 4 inches; weight, about 140 to 150 pounds; smooth face, probably about 30 years of age, and rather high cheek bones. He claims to be the agent of Hanlon's Superba theatrical company.

GERMAN TRAGEDIAN BREAKS DOWN.

Ernst Von Posart, the German actor, who has been in this country several weeks under the management of Gustav Amberg, is suffering from throat trouble and will return home immediately. Mr. Von Posart, who has been on tour, was forced to discontinue his audience at the Princess Theatre, Chicago, Feb. 28, on account of the loss of his voice, but he attempted on the following Thursday night, March 2, to continue his engagement. He held out till March 5, when he was stricken again. He has returned to New York and after his farewell appearance at the Irving Place this week will depart for Germany at once.

LITTLE MISS FIX-IT.

Nora Bayes and Jack Norworth opened in Little Miss Fix-It, a musical comedy by W. J. Hurlbut and Harry B. Smith, with songs by Bayes and Norworth, opened in Waterbury, Conn., Mar. 9. In the cast are: Nora Bayes, William Danforth, Jack Norworth, Grace Fields, Lionel Walsh, Eleanor Stuart, James C. Lane, Osa Waldron, Annie Buckley, Harry Lillford, Emeline Emier, Edith Norman, Bessie Gibson, Hazel Cox, Helen Hilton, Mary Duncan, Alice Chase, Harry Wagner, David Stampfer, Egbert T. Roach, Josef Baummeister.

FOR BLANCHE RICE.

Madame Caro Roma is the chairman of a committee which is arranging for a series of theatrical performances for the benefit of Blanche Rice, widow of Billy Rice. Mrs. Rice is in ill health, and is not expected to recover and is in dire need. One big benefit performance will be given, in addition to the series, and Madame Roma will give a series of song recitals at the P. W. L. Hall for the cause. Donations and offers of assistance will be gratefully received by Madame Roma, in care of THE MIMOSA.

AN ORPHEUM OPENING.

The Orpheum Players at the Chestnut Street Opera House in Philadelphia presented on March 6, for its first time, Love's Harvest, a melodrama in a prologue and three acts, by Henry Hamilton. North Wales and Ireland is the locale of the play. A Scotch marriage furnishes the inciting force of the plot, for the husband discovered that the marriage took place on English soil, and used this technicality to free himself from his wife.

LULU GLASER QUITS.

The Girl and the Kaiser closed in Chicago Saturday night, but without its star, Lulu Glaser. Earlier in the week Miss Glaser left the company because the Shuberts, her managers, refused to discharge a certain member of the company. Thomas Richards left the cast with Miss Glaser. Edith Becker took Miss Glaser's role, and Melvin Stokes replaced Mr. Richards.

MILDRED HOLLAND STOCK.

The Garden Theatre will open again March 20, when Mildred Holland will begin a season of repertoire there under the management of Edward C. White. The opening bill will be The Triumph of an Empress. Miss Holland's most famous play.

NEW AMUSEMENT ENTERPRISES.

Eleven New Companies File Certificates of Incorporation with the Secretary of State

Roberts and Williams, Inc., New York city. To lease and own theatres and organize and maintain theatrical stock companies and present vaudeville and moving pictures; capital, \$4,000; directors, Nelson Roberts, Frank Williams, 1408 Broadway, New York city; George A. Kaufman, 160 Van Houten Avenue, Passaic, N. J.

Bronx Whitching Waves Whirlpool Company, Yonkers, N. Y. To manufacture and operate amusement devices; capital, \$20,000; directors, James B. F. Maher, 118 Bay Twenty-sixth Street, Brooklyn, N. Y.; Walter S. My, Flushing, L. I.; Theophilus Van Karmel, 515 West 141st Street, New York city.

Frederick Thompson, Inc., New York city. To provide for the production of all kinds of stage attractions and act as proprietor and manager of theatres; capital, \$10,000; directors, Theodore W. Hamlin, Hotel St. James, Mortimer D. Simmons, 227 West Forty-third Street; Lemay Mason, 345 West Fifty-fourth Street, New York city.

Gertrude Hoffman Company, New York city. Formed to produce and present musical and dramatic attractions, also build and lease theatres; capital, \$10,000; directors, Morris Gest, P. Ray Comstock, 1418 Broadway; Gertrude Hoffman, 611 111th Street, New York city.

Well and Darmstadter, Inc., New York city. Formed to produce and manage plays, vaudeville acts and sketches and other theatrical entertainments; capital, \$5,000; directors, Solomon Darmstadter, 4932 Grand Boulevard, Chicago, Ill.; Edwin A. Well, Maurice Darmstadter, 148 West Forty-fifth Street, New York city.

Entire City Amusement Company, New York city. General theatrical and amusement business; capital, \$1,000; directors, Thomas J. DeLoe, 140 Greenwich Avenue; R. A. Rosenthal, 108 West Eighty-fourth Street; W. N. J. Frey, 531 East 147th Street, New York city.

Brandwood Theatre Company, Auburn, N. Y. To do a general theatrical and amusement business, lease and own theatres and produce all kinds of stage offerings; capital, \$1,500; directors, Joe Wood, 1405 Broadway, New York city; Ford B. Anderson, 275 South Street, Utica, N. Y.; James O'Brien, Auburn, N. Y.

The Stainach-Hards Company, Mount Vernon, N. Y. To carry on the business of proprietors and managers of theatres and present stage performances of all kinds; capital, \$1,000; directors, Ira Hards, 131 West Fourth Street, Mount Vernon, N. Y.; Stephen M. Stainach, 68 Fisher Avenue, White Plains, N. Y.

Architecture and Building Show Company, New York city. To manage and conduct public shows, fairs, carnivals and conventions; capital, \$10,000; directors, Walter Thompson, 20 Vesey Street; Timothy J. Murphy, 119 Nassau Street, New York city; James P. Safferty, 1408 East Fourth Street, Brooklyn, N. Y.

The Prospect Corporation, Niagara Falls, N. Y. Hotel and inn business, proprietors and managers of theatres; capital, \$1,000; directors, James MacDonald, George A. McKnight, Charles L. McKnight, Niagara Falls, N. Y.

People's Recreation Company, New York city. General amusements, to present dramatic and musical productions and conduct recreation resorts; capital, \$50,000; directors, Loring P. Scott, 50 Madison Avenue, New York city; William D. P. Bliss, West Orange, N. J.; Ella B. Kirk, 8515 Fifth Avenue, Pittsburgh, Pa.

G. W. HERRICK.

GOSSIP OF THE TOWN.

Harry Corson Clarke and his wife, Margaret Dale Owen Clarke, came from Rouen, France, to attend the unveiling of the Robert Dale Owen bust in Indianapolis, Ind., on March 2. The bust was given by the women of the State.

The calendar of events at the Professional Woman's League includes: March Literary Day was enjoyed Monday, March 6, the subject being "The Stage and Democracy." The regular business meeting of the League was held Monday, March 13. A progressive encore was held yesterday, with Mrs. Adelaide Cherie Greenfield as chairman, and another is scheduled for March 28, Mrs. Frances Porter So Belle, chairman. The March social will be held Monday, March 27, and the April Literary Day, Monday, April 3, Mrs. Frances Porter So Belle, chairman.

J. J. McCloskey, the veteran actor and playwright, has just finished a drama entitled Magnolia. It is a story of the plantation and war times, and has much music of both periods. The prominent figure in it is an old negro mammy.

The 250th performance of Baby Mine was signalled at the Nasimova Theatre on March 6 by souvenir paper weights.

From Lincoln, Neb., come the glad tidings that a son was born to Mr. and Mrs. Edwin B. Bailey (Grace Lockwood), on Feb. 9. The little one has been named Edwin Beauvais Bailey, Jr.

Charles Dillingham, who has been seriously ill for several weeks, is slowly improving.

The Winter Garden opening, originally announced for Mar. 11, but deferred till Mar. 14, has again been postponed till Mar. 19.

Mary Lawton, who starred in Olive Latimer's Husband, gave a delightful "at home" on Mar. 5 at Daniel Chester French's studio. Among the guests were Carlotta Nelson, Mr. and Mrs. Rupert Hughes, Mrs. Frances Hodgson Burnett, Ione Chamberlain, Hamilton Revelle, Johnson Driscoll, Bertram Harrison, Henry Kirk, and Mr. Flint.

Emma Chase has made a decided success in Denman Thompson's Old Homestead company; so successful is she, in fact, that she has been engaged for two years. The business has been very good.

Edwin Harbour, last season with Viola Allen, has been engaged by Harry A. March to direct the Fairview Summer stock at Fairview Park, Dayton, Ohio. Mr. Harbour, who is known as the author of North-

MARION BARNEY.



With the Ophium Players, Philadelphia, Pa.

ern Lights, Land of the Midnight Sun, She and thirty other plays, is now on tour with Al H. Wilson. During the Summer season, a new play by Mr. Harbour, as yet unnamed, will be presented for the first time.

EDWIN T. EMERY'S ACTIVITIES.

With five venture productions to his credit this season, Edwin T. Emery, the California vaudeville producer, has rapidly forged ahead in this branch of the amusement world since he forsook the stock company engagements of San Francisco, wherein he was termed the matinee hero of the Coast.

The Emery vaudeville productions include Mile. Verna Mercereaux in Le Tragede D'Egypte, playing the Pantagruel Circuit; Blanche Trelease, the Australian classic dancer, in Dance D'Nile Sans Romanes; Hooper and Marvin in a new creation; Dance Silhouette Shadowgraphs, and the new comedy playlet, The Game of Love.

Mr. Emery has written a new play of American life entitled What is to Be, which he will offer for a metropolitan production in the Spring. He will visit New York city soon to arrange booking contracts for his acts for the coming season.

ONLY ONE IN NEW JERSEY.

A new theatre to be devoted to the production of Jewish opera and drama is being erected at Charlton and Montgomery Streets, Newark, N. J. It is to be known as the Metropolitan, will cost \$100,000, and have a seating capacity of 1500. The interior is now complete, and it is promised to be ready for occupancy on May 1. Berlin Brothers and company have an option on the lease. This is the only theatre in the State to be devoted entirely to Jewish attractions.

VAUDEVILLE.

Fifth Avenue.—Madame Adelaide Norwood, prima donna, has made her vaudeville debut as the featured attraction at the Fifth Avenue. Madame Norwood is heard in a repertoire from the best light comedies. The Awakening of Mr. Pipp is the title of a comedy farce in which Charles Grapewin and Anna Chance are seen in a combination of comedy situations. Another feature act is Circumstantial Evidence, an arrangement of capital punishment, by Harrison Armstrong; Harry Fox and the Williams Sisters, in a musical, singing and dancing act; Harry Williams and Jack Schwartz, American's greatest comic composers, giving their own conditions; Mr. and Mrs. Fred Foster in their musical phantasy, Twilight in the Desert; and Louise Dikens's Circus, an animal feature, complete the programme.

Cosmopolitan.—Will M. Coney and Blanche Brown in their latest comedy, One Night Only; A Night at the Circus. Lorne and Company, in Coverdale, Jack Wilson and company, top of the World Dancers, Sadie Jannell, the Vanderboers, Charlotte Perry and company, promising into the Light.

Alhambra.—Valencia Serati, John World and Mindoll Kingston, Hawthorne and Bert, Maria Bocco and company, James Thornton, Guy Edwards' School Days and Girls Musical Organ, Art Bower, The Man Haters.

Bronx.—Tom Walker on Man, with John B. Hyman; Twelve Klansmen Japs, Poles and Germans; Howard and North, Fred Edwards, Field Brothers, Stanley Comedy Troup, Valeria Barere and company in German.

American.—George Lombard, A Night in Egypt, Delmore and Lee, Joe Brown and company, William Morrow and company, Three Brownies, Robert Danvers, Melville and company, Arthur Albert, Billy and Black, Willie Hale, Miles Steward, Charles Vance.

New Winter Garden.—The Shuberts' new French music hall, the Winter Garden, opens Thursday, March 16, with the following people in the bill: Kitty Gordon, Stella Bayard, Harry Fisher, Turquoise, Ray Cost, Paul Mitchell, Arthur Camachian, Frederick O'Conner, Melvin Stokes, Grace Washburn, Joseph Jacoby, Barney Bernard, Miss Hays, Tammy and Sunshine, George White, Vertie, Robert Kern, Lew Quinn, Katherine McDonald, Dorothy Jordan, Al Jones, Mlle. Blanche, Jean Arville, Edgar Atchison, Lee Harrison, Leonard Kirby, Hans Haters, Grace Stridford, May Allen, Gladys Peitman, Gladys Peier, Doris Cameron, Beatrice Aubrey, Viola Powers, Nellie Baynes, Anna Reed, Delmore, Berenice, Maud Stanley, Dorothy Parker and 250 others.

IN CHICAGO'S THEATRES

Current Attractions in the Western Metropolis and Others of Note in the Underlines—Colburn's Budget of Gossip About Plays and Players.

(Special to The Mirror.)

CHICAGO, March 14.—Ethel Barrymore will be the spring star at Powers' beginning May 1, and remaining eight weeks, in repertoire, which will include Mid-Channel, Alice Sit by the Fire, and other plays of her recent season.

The Northern-Marlowe stellar engagement at the Lyric is beginning this week. The advance sale of seats was very large and the star of three weeks may be lengthened. Macbeth all this week, except Saturday night, The Tempest of the Lyric. The bills for next week: Monday and Tuesday, Romeo and Juliet; Wednesday and Thursday, Merchant of Venice; Friday, Macbeth; Saturday matinee, As You Like It; Saturday night, Hamlet. In the company are: William Harris, Howard Buckstone, J. Kelly, Frederick Lewis, Eric Blind, Nora Lamson, Leona Chippendale, Eleanor Frazer, Charlotte Lewis, William Sumpter, Malcolm Bradford, Albert Howson.

The Merry Widow, with Frances Cameron and George Danarelli, is the magnetic bill at McVicker's, beginning this week. The orchestra is extra large and the production includes Hungarian troubadours.

Others beginning this week: Marie Cahill at the Garrick, and Bertha Kalich at the Princess.

The Slime of the Father, by the author of The Chessman, the Rev. Thomas Dixon, will be at the Princess instead of McVicker's, following Miss Kalich, week after next.

Frank Looze is with Bertha Kalich in The Kreutzer Sonata at the Princess.

Charles Cherry is coming to Powers' in April in The Seven Sisters.

David Belasco's adaptation and production, The Lily, with Nance O'Neill, at Powers', impressed the reviewers favorably, especially Mr. Hammond, of the Tribune. It is a big, strong play, but what is written to suit the old world mind at the theatre may not be easily changed to suit the American up to date. Miss O'Neill is seen at her best as the "lily," the older sister compelled to be an old maid to satisfy the selfish demands of her father that she take her dead mother's place in the management of the household. Sacrifice and self-denial for the sake of her younger sister, the "lily," as played by Miss O'Neill is always an appealing character, and in her climax, when years of grief and expression, it is not an actress, but a crushed woman, who has that speaks. Julia Dean in the more flexible and emotional part of Christine was admirable in all instances, and like Miss O'Neill, was especially applauded with her big and difficult scenes. Charles Cameron directed the many compliments paid him for his dominating performance. Antoinette Walker was properly pretty and juvenile as the rich tradesman's daughter. Douglas Paterson, Elliot Dexter, William C. Holden, Oscar Eagle, Alfred Hickman and Ethel Gray Terry gave further strength to the company.

Maggie Pepper, with Rose Stahl playing the part of a chorus lady, starts at the Illinois with a series of reviews in its favor and large audience. A further record of the success of Mr. Klein's play and its star will be made next week.

Julian Hittage in The Fascinating Widow is making matinee crushes at the Colonial and attracts well filled houses at night. The production is as handsome as ever, the new music is pretty and the company improved. While runs are hard to resume after interruption here, Mr. Hittage is proving more of an exception to the rule than many noted dramatic stars.

Ethel Gray Terry played Julia Dean's part in The Lily during Miss Dean's illness last week and proved an emotional actress of talent and natural method.

Manager Mori H. Singer has been notified that Photographs of the Goddess of Liberty, showing that goddess smoking a cigarette, will not be permitted in Canada, so "Coming soon" will be posted on the pictures over the little paper part of the bill.

The bills this week: Grand Opera House, Diarrhoe, with George Arliss; Powers', The Lily, with Nance O'Neill; Olympic, Get Rich Quick Wallingford; Illinois, Maggie Pepper, with Rose Stahl; Garrick, Judy Forgan, with Marie Cahill; Lyric, Macbeth, with Henry Koller; Chicago Opera House, When Sweet Sixteen; Colonial, Fascinating Widow, with Julian Hittage; Blackstone, Peter Grimm, with David Warfield; Studebaker, Backsliders, with Annie Russell; Princess, Kreutzer Sonata, with Bertha Kalich; Lyric, Macbeth, with Henry Koller; McVicker's, Merry Widow; La Salle, Girl I Love; Whitney, Don't Lie to Your Wife; Imperial, Arizona; College, Little Johnny Jones; Marlowe, The Girl Question; Haymarket, Superba; National, Thurston; Crown, Polly of the Circus; Globe, Circus.

Mr. Goodwin in his revival of Land Me Five Shillings for advanced vaudeville at the Majestic, did a good turn for vaudeville and attracted crowds to the theatre. The attendance record of the week was scarcely less remarkable than the week before when Genie was the star, so it seems that Mr. Goodwin, even yet, can rival a toe-dancer of special eminence, at least on the variety stage. Mr. Goodwin's natural gift of acting stood by him, and while some of the business was old his way was spontaneous and his humor catching as they used to be. His company included Margaret Moreland, Pauline Lord, William F. Hawtrey, R. B. Taber, Gerald Harcourt and J. M. Ingalls. The White Kums before Mr. Goodwin and the blackface comedians after. Far, Colera and Fay, were unusually popular, but they had no effect of hiding the star of the bill. The Rowdy Midwinters and The Little Stranger, racing playlets, were approved, also the Misses Mith.

Clark and Hamilton, a clever pair from England, easily led at the American Music Hall last week in a deft, bright and skillful comedy miscelane of music and farce. Polly Pickles, Pets and Hatten and Fuller were successful, and Arthur Aldridge sang further selections from grand opera finely, getting much applause.

Raymond Walburn, recently with Max Fisman in The Man on the Box company, has joined Manager Marvin's stock company at the Marlowe.

George Arliss, originator of "the vacuum process" for the killing of unworthy plays, is the new reputation he is getting in Chicago. In his talk before the Drama League he said that

it would only advertise bad plays to issue a bulletin against them. Better pass the word around among the league legion and friends to stay away, and cause as big a vacuum in the theatre as possible.

Walter K. Hill, who was the correspondent of the "Clipper" here for several seasons, and recently has been in charge of the Chicago office of "Variety," has resigned to take charge of the publicity work of the Haskins vaudeville circuit. Fred Schader succeeds him.

B. C. Whitney busied himself in Chicago last week preparing for his new production for the Spring and Summer at the Whitney. He will leave for Europe soon to attend the opening of the Whitney Theatre in London.

Charles MacQueen, of New York, has been in charge of the press work for Never Lie to Your Wife, at the Whitney.

Katherine Stevenson, of this city, a young singer, has joined the company of When Sweet Sixteen, at the Chicago Opera House, in place of Helen May.

To kill a Man, arranged from a Jack London story by Eugene Stockdale, is on the bill of a public rehearsal which he will conduct at the Auditorium recital hall next Tuesday evening.

Strong runs in their prime: Warfield in Peter Grimm, at the Blackstone; Get-Rich-Quick Wallingford, at the Olympic; Henry Koller in The Great Name, at the Court.

Lucy young runs: Arliss in Diarrhoe, at the Grand Opera House; The Girl I Love, at the La Salle; When Sweet Sixteen, at the Chicago Opera House.

Infant runs of promise: Hittage in The Fascinating Widow, at the Colonial; Rose Stahl in Maggie Pepper, at the Illinois.

Runs confidently expected soon: Marie Cahill, at the Garrick.

Twin-star run to arrive next week: Julia Marlowe and E. H. Sothman, at the Lyric.

Joseph Brannan's Andrew McPherson in The Return of Peter Grimm is fully appreciated by the Blackstone audience, which continues large. It is an unusually complete characterization, which is of vital importance in maintaining interest in the play.

Two big parts in current bills are most cleverly played: Willem, by Percy Helton, in Peter Grimm, at the Blackstone, and Chummy in The Backsliders, at the Studebaker, by Bobby Andrews.

The Backsliders, not burdened with praise by the critics, but admirably acted by Annie Russell and her company at the Studebaker, has one fault at the beginning. It is too long before a man comes in. There are a number of fine, appealing scenes in the play, and some have the power to cause the crystal drops of the essence of human sympathy to glisten in the eyes. Miss Russell does the part of the heroine at the climax of the first act with a brilliant little emotional exhibit of true acting. One critic has called her less syrupy sweet than she used to be. She falls in no instance, little or big, to make the good, clever little wife, contrasting vividly with the suffragette her, seem really a charity. Keighly, who played us so well in The Little Damoel, offers another admirable example of his talent as the husband, opposite Miss Russell. Katherine Stewart has been highly complimented for her grand dame, as Lady Chatterbox, and deserves all the nice things said about her contribution to the admirable doing of a play better suited to older communities with a further developed leisure class. The rest of the interpretation, pretty thoroughly English, was creditably participated in by Oswald Yerks, Orlando Davis, Katherine Florence, Ruth Oberster, Josie Morris Sullivan, Marian Calvert, and Margaret Wyckoff.

Adda Gleason, of the College Stock, will recite a special selection in the course of the performance of Little Johnny Jones at Patrick's Day, and there will be an added musical number, "Where the River Shannon Flows."

Porter Emerson Browne's strong and somewhat picturesque play of A Pool There Was, after several engagements here at different theatres, came back for a three weeks' stay at McVicker's, with a series of large houses. It is scarcely necessary to say that Mr. Hilliard does probably the strongest work of his career in this play, and he is in the main well supported. His acting is thorough, vivid, virile; and Virginia Pearson plays "the woman in the case" with a great deal of devilry and abandon—all that is required to make the play "point" a moral and add a tale.

The strong Augustus Thomas' play of Arizona was in good hands at the College last week. Marie Nelson as Bonita and Adda Gleason as Estrella fairly divided honors. Henry W. Howell as Canby was most popular. Smith Davies made a good Colonel Bonham; Rodney Hanson played the troubled lieutenant with sufficient strength and reserve; Thomas Swift did the Mexican picturesque; Jack Herbert gave a graphic interpretation to Sergeant Keller; Harry Manners showed strength in the character of the villainous captain.

OTIS COLBURN.

DENVER.

Francis Wilson, John R. Phillips, and Florence

Roberts Well Received—Vaudeville.

Francis Wilson at the Broadway in his play, The Bachelor's Baby, enjoyed a very prosperous week Feb. 27-5. Mr. Wilson was well supported by a very good co. The Queen of the Moulin Rouge 6-12. The Man Who Owns Broadway 13-19.

The Chocolate Soldier, with John R. Phillips and Grace Drew, played to excellent business at the Auditorium 27-5. The co. could not be excelled, and the music was unusually good. Tillie's Nightmare 6-12.

Florence Roberts in The Nigger was well received at the Taber 23-4. The Three Twins 8-11. The Squaw Man 12-18.

Dr. Wilmar's Spirit Paintings heads the bill at the Orpheum this week. Other acts include William A. Brady, Taylor, Kramson and White, the Five Sisters, Sedina and Arthur, Three California Girls, and Wand Brothers; good business.

The Majestic has Ray Dooley and her Metropolitan Minstrels as a headliner, McDonald and Huntington, Joe Lanigan, Carroll and Cooke, Elsie Ridgely and co., and Ross Naylor go to complete the bill.

W. EARL ALKIRE.

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NEWS FROM PHILADELPHIA.

The End of Several Successful Runs—leaders Duncan—Opera and Concert Attractions.

PHILADELPHIA, March 14.—This is the final week for a number of attractions, which have been having short but very successful runs in the Quaker City. All the season there has been an abundance of good plays here, and the opening this week have all made decided successes in other cities.

Reulah Foytner, who has made a name for herself as the heroine of emotional dramas, was seen here in The Little Girl That He Forgot for the first time at the Grand Opera House. Her supporting company has a good deal of merit.

Nat Willis is heading a comedy bill at Keith's this week. George Ade's Comedy, U. S. Minister Bedloe, with William H. Crane in the title role at the South Broad, and the new McCallan and Garryll musical comedy, The Pink Lady, at the Forrest, are in their last week. The latter play has some of the best music heard here this season, and will undoubtedly make a hit in New York City.

William Hodge in The Man from Home at the Adelphi has completed his seventeenth week, and there is no hint that Philadelphia is tired of his tolerant philosophy and native humor. Seven Days at the Chestnut Street Opera House is duplicating some of its New York success, but will leave this week. The Country Boy at the Walnut, and John Barrymore in The Fortune Hunter at the Garrick are here indefinitely, drawing such crowds that the orchestra at each theatre is playing in the lobby.

Leaders Duncan, accompanied by Walter Damrosch's New York Symphony Orchestra, gave some of her classic interpretations on March 6 at the Academy of Music, and while she is in a distinct class of her own when dancing to symphony music, her interpretation of Gluck's Orpheus was not considered so good by the local critics. The score is more difficult, and her dancing in this number did not seem to have her usual creative genius.

The Kniesel Quartette gave an academic programme of chamber music at Witherspoon Hall on March 6, and on March 10 the Philadelphia Orchestra played with Tolando Merco as the soloist. Michael Blum gave his final recital of the season in Philadelphia on March 7 in the Academy of Music. Percy Kahn at the piano played the accompaniments.

The rumor that the Chicago-Philadelphia Opera company, an offering of the Metropolitan Opera company, would not give opera in this city next season because of the financial failure of the present one, has caused a considerable stir. On March 6 Mary Garden sang in Le Jongleur de Notre Dame, and March 8 Tosca was presented, on March 10 Tales of Hoffman was sung again, while Saturday matinee operagoers had an opportunity to hear Watson with an all-star cast. Saturday night Madama Butterfly was sung. Thursday of this week there will be an International Song Recital at the Metropolitan, in which Carolina White, Marguerita Briva, McCormack, Scrolo, and others will take part.

Society folk are now organizing to present the direction of Walter Lippincott to present the musical extravaganza, Professor Napoleon, to be given in May for charity.

John Jack is dangerously ill at the Forrest Home, and his death is expected. Old-time the-

atre-goers and theatrical folk will remember this actor who in his day was well known.

It is with regret that we record the death of Riter Fitzgerald, dramatic editor and one of the owners of the Philadelphia "Item."

New attractions this week are: Ethel Barrymore in Alice-Sit-by-the-Fire and The Twelve-Found Look at the Broad, Lina Abarbanel in Madame Henry at the Forrest, My Cinderella Girl at the Grand.

On March 20 Nora Bayes and Jack Norworth open at the Chestnut Street Opera House in Little Miss Fix-it.

SPRINGFIELD.

Viola Allen Drew Well and Pleased—The Dollar Princess Had Record Business.

Viola Allen and her fine co., including James O'Neill and Minna Gale, gave a fine performance of The White Sister, playing to a deservedly large house. The Dollar Princess had the biggest house of the week, and entertained them. Donald Brian, Daisy Le Hay and the rest were all to the good. Week 9-11 Robert Mantell and William Shakespeare had all to themselves, and the combination was popular. Three of the houses were very large, and the Saturday matinee of Hamlet turned people away. Mr. Mantell evinced his power and versatility by playing from Monday to Saturday Macbeth, Hamlet, The Merchant of Venice, Richard III, Othello, King Lear, and Richard III. Of these his Lear and Othello were the finest. Marie Booth Russell played the leads with distinction, and the co. throughout was capable. Coming are leaders Duncan and Damrosch's New York Symphony Orchestra 13, Yiddish Players 14, Otis Skinner in Six 15, Seven Days 15, 17; Prince of Pilsen 16, Henry Miller in The Slave 20, 21; Aborn English Opera co. 22-25.

The Gilmores continue a successful burlesque policy. The Midnight Maidens, playing to good business 9-11. The Big Banner Show comes 13-15.

Poli's audience don't seem to be affected by Lent, and a large attendance enjoyed the bill, which consisted of the Great Lorch Family, notable acrobats; Massimo, the wire wizard; James P. McDonald, monologist; J. Warren Keene in his quality act, Fiddler and Sherton, colored comedians; Homer Miles and co. in On a Side Street, and Nellie Brewster and Amsterdam Four in a very pleasing singing act.

EDWIN DWIGHT.

CLEVELAND.

Kyrle Bellaw as Popular Here as Elsewhere—Record of the Week.

Kyrle Bellaw paid a second visit to the Euclid Avenue Opera House in Raffles 6-11 and pleased just as much as before. Wilton Lackaye in The Stranger 13-15.

Henry Woodruff in The Genius was the attraction at the Colonial Theatre 6-11. Mother 12-18.

The Smart Set was at the Lyceum 6-11. St. Elmo 13-15.

Martin's Uncle Tom's Cabin was the bill at the Cleveland Theatre 6-11. The Holden co. in Dora Thorne 13-15.

WILLIAM ORASTON.

THE WEEK IN BOSTON

An Amateur's Remarkable Play—Billie Burke Bound for the Coast—Margaret Anglin's Notable Success—Benton's Chat.

(Special to The Mirror.)

Boston, March 14.—This is another of the weeks when nearly every house in town makes a continuation of attractions, even to the Castle Square, and no novelty is introduced at the opera, so that it is quiet all around.

The chief exception is at the Shubert, where The Fourth Estate finished quietly and The Nigger came to town for a single week with all the acclaim of the New Theatre. It was not a complete novelty to Boston, for its original players gave it a few times in their fortnight last year and it was one of the chief successes of that season. Guy Bates Post still remains in his original character and plays it with the same effectiveness. The fact that Edward Sheldon, the dramatist, is a Harvard man, will give university prestige to the week just as it did to the earlier presentation.

Thomas H. Shea is the only other novelty in town, and he, as usual, is at the Grand Opera House, where he has a large following. He demands largely for this engagement upon a Soldier of the Cross, which was an effective opening bill, and will be continued all the week, save for a couple of request performances of Dr. Jekyll and Mr. Hyde, which are always insisted upon, as is usually The Belle, but now this is omitted.

John Craig's stock company certainly caught the headlines and Harvard fancy by the presentation of the prize play, The End of the Bridge, and the enthusiasm of the opening night was continued all the week, so that he changed his plan and continued it for one week more, a deserved compliment to the new college girl dramatist, Florence Lincoln. For an amateur she has written a remarkable play, free from the traces of the novice and one that holds the attention by its keen characterizations and terse dialogue. During the week several managers have been on to the production, and it will not be surprising to hear that the acting rights have been secured.

At the Back Bay Opera House the last week but one of the season has started, with varied programs, but nothing new. The Sacrifice, the Converse opera, has gained in attractiveness by repetition, and now it has two more hearings upon other subscription nights. The Russian dancers, too, came back to supplement the short bills and they are beginning to have as many Boston farewells as Patti.

Billie Burke is in the last week of her stay at the Hollis, and then she starts at once for the Pacific Coast. The double bill has been a pleasing one in every way and Susanne, in particular, shows her in varied scenes from what she has given here. The Palladium is in the Apple Orchard, which opens the bill, a veritable gem and is teaching the Hollis patrons the benefit of promptness, for it is so short that late comers miss it entirely.

Margaret Anglin, too, has made a decided personal success at the Tremont with Green Stockings, and the audience quite the largest that she has had here in a long time. The novelty of seeing her in comedy is one of the explanations for this, and she proves effective in the change. She has all the facility of a long-established comedienne, and dominates the amusing scenes with capital power. El. Reeves-Smith fully shares the honors with her.

Emma Trentini has proved herself a strong card on the occasion of her first visit as a star to Boston, and the engagement of Naughty Marietta is proving one of the best in town. The audience are the most fashionable that the Boston has had with capital and the number of music lovers is especially apparent. The company is strong in every way, and Orrville Harold adds especially in a leading character.

The Girl of My Dreams has started upon the last fortnight of its stay at the Colonial, and the patronage has not dropped in any respect. John Hyams and Lella McIntyre as the stars, are certainly vivacious enough to give life to any musical comedy, and things are kept at a lively pace. Special features are being made of the distribution of toys to the children at the matinees.

The Commuters are now in the fourth week of their stay at the Park, and the orchestra is still under the stage at least half of the performance. It is by all odds the biggest attendance of the season at the Park, and from the appearance of the audience one would suppose that all the suburbanites were coming to town to see themselves.

Cyril Scott also has a comedy success at the Majestic in The Lottery Man, where the high record of patronage from Madame X is being continued without break. The play is one of the most amusing that the Majestic has had this season, and Mr. Scott is capital in a comical character. Helen Lowell, too, adds to the success, and has the best tones that she has created since Miss Hany in Mrs. Wiggs.

At the Globe there promises to be no change of bill for quite a while, as The Light Eternal is catching the same class of audience that passed the house for The Rosary, and it is sure to be in for a long run. Eugene Blais's impersonation of the heroine is filled with dramatic force, and is well executed.

The Slums of Paris is certainly something new for the stage of Boston, where it heads this week's bill with Lillian Shaw, Marion Murray, the Big City Four, the Alpine Troupe, Will Archie, Nibbie's Parrots, Conlin, Street Carr and Paul La Greix.

This week's changes at the burlesque houses are: Gaiety's stay and Garber Show; Howard Atherton; Sam T. Jack's Burlesques and the house olio; Columbia, Washington Society Girls, and Caring, the Behman Show.

At the Bowdoin Square All Morned East Indian Rhapsody and Helena Cambler's living pictures divide the interest.

Harry Lloyd heads the opening bill of the Orpheum this week.

This is a remarkable thing: a St. Patrick's week in Boston and not a single Irish play on the local stage. In the old times Joseph Murphy always used to be here and the stock companies would do successful revivals, and now the nearest approach is Green Stockings, the title to Margaret Anglin's piece, at the Tremont, but the Irish say that the green is largely in the name.

The Shakespearean productions at Jordan Hall last week consisted of two on the opening day, Twelfth Night and Hamlet. After that nothing! Except that Alexander Light, the tragedian, instructor, manager of the productions, has explanations to make why Mrs. W. G. Shaffer,

who was the Winifred Almes of the venture, did not advance more money. She was the mother of two of the other players, and lived in Roxbury. One day and the next morning's notices were enough. The best criticism that was received was that in the "Post," where the wireless method detailed the merits of a performance that was over given.

Madame Tetrazzini was in Boston last week and gave a single concert at Symphony Hall, with tremendous attendance and old-time enthusiasm.

Elizabeth Harbury, the dramatist's agent, came on from New York last week to read a paper before the Drama League, at the residence of Mr. and Mrs. Robert Stowe Bradley on Commonwealth Avenue. She was accompanied on her trip to Boston by Anna T. Morgan, daughter of J. Pierpont Morgan.

George Baklanoff has left the Boston Opera company and sailed for Europe to fill a notable engagement in Vienna. On the occasion of his last night he was given a farewell dinner by the staff of the opera and musical writers at Hotel Leland. It is uncertain if he will return next year, but he has been a great favorite.

George Kiddle's private library is to be sold at auction here next week. JAY BENTON.

WASHINGTON.

Thomas A. Wise's New Play—Attractions for the Week—A New Stock Company to Open.

WASHINGTON, March 14.—At the Belasco Theatre this week Manager William A. Brady presents Thomas A. Wise in a new play, An Old New Yorker, written by Mr. Wise in collaboration again with Harrison Rhodes, the author assistant of the memorable success, A Gentleman from Mississippi. The new play, which is an admirable scenic production, scored a success. The star presents a characterization of the dominant role that strongly wins. The cast follows: Samuel Beekman, of Beekman and Corlies, an old New Yorker, Thomas A. Wise; Richard Corlies (Dick), junior partner of Beekman and Corlies, William Rosell; Horatio Trimble, George Gaston; Josiah Leggett, Arthur L. Ogiliser; Jonathan Gormley, Elsiebert Hales; James Gormley, Harold Howard; Robert Rhineland, Bagley, Willard Perry; Gibson, Lindsay J. Hall; Stanley, Donald Mackintire; Morgan, John B. Maher; Anne Schaefer, Blanche Turk; Elizabeth Beekman, Justine Outling; Cornelia Mason, Esther Banks; Caroline Mason, Lettie Ford; Sallie Livingston, Lola May; Marion Haldeman, Dorothy Wilson, and Mamie Kerwin, Frances McLeod.

The play opens on New Year's Day when young Richard Corlies, son of Samuel Beekman's late partner, is received into the firm of Beekman and Corlies. On his father's death Dick and his inheritance were left to Beekman. The boy has grown up in Sam's house, and been like a son to him, and his old maid sister, Elizabeth. Then comes a conflict between the old and the new ideas of doing business as typified in Beekman and Dick. In the second act the old firm dissolves. Without allowing the boy to realize what he is doing Beekman pays him a sum of money, vastly out of proportion to what his share in the business is really worth him. In the third act, the Beekmans are found living in almost actual penury, though clinging to their traditions and their pride and refusing to part with their old home, but when Dick is in extreme difficulty they are ever willing to let the old home go to save him. In the last act Beekman goes back into the business arena, organizes an opposition to those who are trying to ruin Dick, and brings order out of chaos, outwits the scheming element and brings happiness to all concerned. Mr. Wise plays the part of a courtly elegant, scrupulously honest old New Yorker—a gentleman of the old school, when latter day writers have left untarnished. There are two charming love stories interwoven in the play that are honest and sincere. Next week, Mabel Hite in the musical farce, A Certain Party, opening her engagement Tuesday night. Monday night the house will be occupied by Madame Tetrazzini and company in concert.

The Round-Up ends no other theatre in this city as large in stage facilities as the New National, where a return engagement this week showed a large opening attendance. The third act stupendous stage effect of twenty mounted Indians in a narrow ledge of rocks far above the stage level, and the tremendously realistic battle scene is received with strong applause.

Rapley Holmes presents a strong performance of the sheriff, Slim Hoover, and others of a notable capable company including Orville Oran, Mitchell Harris, Ernest Allen, William Connel, Joseph M. Lathin, William H. Bailey, Jacques Martin, S. L. Richardson, James Ashburn, Edwin F. Settle, Texas Cooper, Paula Gloy, Grace Benham and Mattie Edwards. Next week, The Dollar Princess.

The return engagement of Henry Miller in The Havoc at the Columbia Theatre attracts a very large audience. A strong performance is given by one of the smallest of casts on record. Henry Miller, Francis Byrne and Laura Hope Crews. Next week, Adelaide Thurston in Miss Ananias.

George Sidney, the favorite Hebrew comedian (Rusky Izzy), is this week's drawing card at the Academy of Music in The Joy Riders. Carle Webber, the joyous comedienne, heads a large and meritorious company. Next week, Bunce in Arrows.

Splendid entertainment is in store this week for the patrons of Chase's. The strong bill offered is one of the best of the season, comprising the Operatic Festival, with fifteen grand opera singers that appear in two microcosmic episodes, Gypsy Life and The Carnival of Venice. Mary Norman in her new repertoire of interpretative songs, dances and discourses, illustrating "Some Women I Have Met," Edith Leonard the minstrel, assisted by the bright and gifted comedienne, Mabel Russell; the Charles and Fannie Van company in The Stage Carpenter's Experience; Sharkey, Geismier and Lewis in instrumental musical act; the Bonadine Gordons, acrobatic experts, and Anita Dias' trained monkey troupe.

For the fifth and concluding concert of the Washington Symphony Orchestra this Tuesday afternoon, the Columbia Theatre holds one of the largest audiences of the series, under Conductor Heinrich Hammer. The soloist was Her-



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mann Bakemann, the violin virtuoso. A good measure of the success of these concerts can be attributed to the excellent press work of Guy A. Oursand.

The burlesque houses, the Lyceum Theatre and the Gaiety Theatre, are attracting crowded attendance. At the former Minnie's Americans, with Teddy Blonds and a selected company of players, are seen in the burlesque offering, The Golden Wedding. The Gaiety attraction is the Bowers Barbers, presenting the musical comedy, Too Much Loosen, with Sam Jansen and Lillie Freilich at the company's head.

The vanderbills bill at the Casino offer Albiel, magician and illusionist; Van Lyria, the Maphote of the piano; Lambert, Brothers, physical culture illustrators; Cora Hall, singing comedienne; George Baron, comedian from the English music halls, and the Randers, dancing apparatus.

Arrangements for a stock company engagement to immediately follow the regular season at the Belasco have been made. Lionel Belmont, stage manager for William Faversham, who will conduct the enterprise, is in New York engaging the company.

Adolphe Borchard, the French pianist, will give a recital at the Columbia Theatre Wednesday afternoon.

Following Adelaide Thurston in Miss Ananias at the Columbia, Charles Cherry and Laurette Taylor will be seen in the Daniel Frohman Lyceum Theatre comedy, Seven Sisters. The Black Patti musical comedy company in A Trip to Africa, with Sissie Beita Jones and John Larkin, is this week's attraction at the Howard Theatre.

JOHN T. WARDE.

NEWARK.

Jeannie Towler in A Modern Salome Made Good Impression—The Week's Record

A Modern Salome, the four-act drama, of which Forrest Halsey, of this city, is the author, was performed for the first time in public at the Columbia 6. Why the author gave the drama the title seems a question, as the heroine does not even suggest the biblical character. Mr. Halsey in developing his story, a rather unpleasant one, because of its atmosphere of intrigue and deceit, shows what a woman will and can do, when she meets a man she really loves. While there are nine people in the cast the work falls on four, three men and one woman.

The leading role was most admirably enacted by Jeannie Towler, whose wonderful physical appearance is in harmony with the character. Miss Towler's emotional resources were put to the test, especially in the third act, and very not found lacking. As Young Jim Mansel Victor Sutherland, who has just closed a long stock engagement in Panama, gave an easy, natural and spirited portrayal. John Grey as the father, both in appearance and acting, was excellent, and most ably assisted Miss Towler and Mr. Sutherland. William H. Harward as the card sharp was satisfactory; the other members of the cast handled their small roles as well as could be expected. The new play, judging from the good-sized audiences and local critics, bids fair to be a great drawing card.

The Banquet War, with Frances Starr and co., was presented at the Newark 6-11. Miss Starr is surrounded by an excellent co., including Edward H. Robins, Joseph Kilgour, John P. Brown, Louise Randolph, and Violet Rand. George Evans' Honey Boy Minstrels 12-15. The Jardin de Paris Girls crowded the Empire

6-11. Many of the old favorites in the east. The Paving Parade 11-15.

The Kaiserliche Burlesques played the patrons of Waldmann's Opera House 8-11. The funmakers were Haginall, Sweezy, Percy Schmeltz, John E. Cain, Bette Moore, Violet Rio, Lucy Harmon, Lolla De Mar, May Miller, Rip and Kip, and Harry Holden. The Tracodons 12-15.

Proctor's Theatre had a fairly good programme 6-11, which included Weston, Fields and Carroll; Harrison Armstrong presented Circumstantial Evidence.

An interesting programme at the Court included Leonora, presented by Mary Knapp and co., was the best sketch given here this season.

The Lyceum Players presented at the Arcade Jack o' Diamonds, May Thompson and Don Harold disappeared in the roles they enacted in the original production.

Maud Powell gave a delightful violin recital in Wallace Hall. Miss Powell was assisted by Louise Hood and Waldmann Lischowsky.

GEORGE H. APPLINGATE.

PITTSBURGH.

Praise for Mrs. Fiske and Her Company—Mary Shaw Made Good Impression.

Mrs. Fiske was seen in her famous role of Becky Sharp, in the play of that name, at the Niagara 8-11, and this remarkable and always convincing artist played the difficult part most impressively. She has the support of a splendid co., of which Leonard Sherrard, Robert V. Ferguson, W. C. Andrews, and Florine Arnold distinguished themselves. The scenery and stage accessories were substantial and complete in all details, and the whole production merited the strong praise accorded it by the press and audience. The Girl in the Train with Frank Thiele, 12-15, and A Fool There Was, with Robert Hilliard, follow.

Mother was presented at the Alvin 9-11 and seemed to be thoroughly enjoyed. Mary Shaw portrayed the title-role in a natural and maternal way, and made a profound impression. Milton Sills, James Brooke, Arline Hackett, and Jane Corcoran were excellent in their respective parts, and the balance of the co. was good. The play was well staged. William Faversham in The Pawn is the attraction 12-15.

At the Duquesne 6-11 the Harry Davis Stock co. gave a very good performance of The House of a Thousand Candles, and Madame Sans Gêne is the bill 12-15.

The Old Homestead drew large attendance at the Lyceum and was acted by an adequate co. Paid in Full 12-15.

Edward P. Bush's Son You co. is at the Gaiety, and the Ducklings is the bill at Harry Williams' Academy.

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THE TROUBLES OF SINGERS.

Enrico Caruso, the tenor, is having a large dose of trouble. One doctor tells him that he will be able to sing next week, while another forbids him to sing for six months. Gatti-Casazza of the Metropolitan Opera House is announcing him for appearance there next week.

In the meantime a suit is hanging over his head. Conrad Milliken, trustee in bankruptcy for the Standard Nitrogen Company, is suing him for \$3000, representing the unpaid balance on 1000 shares of stock at \$3 per share, which Caruso is said to have bought. He had paid \$2000. On the motion of Caruso's counsel the plaintiff has been instructed to file a bond of \$250 because he is a non-resident of the State.

W. A. Leahy, manager for Luisa Tetrassini, who is appearing in concert, denies the report that she is to appear in opera at the Metropolitan. He says she has appeared on the opera stage for the last time and that henceforth she will devote herself to concert.

Tetrassini also is figuring in a law suit. She was served with a summons, Mar. 6, as she was entering Carnegie Hall, in a suit brought by Oscar Hammerstein to recover \$10,000 on a contract which he claims to have with her. Last Thanksgiving on her return to this country she was served with a summons whereby Hammerstein intended to prevent her from singing under any other management than his own. Judge Lacomb denied the application.

THE RECORD OF DEATHS.

Michael Lovensberg, father of Charles Lovensberg, of Keith's Theatre, Providence, R. I., died in that city March 8, at the age of eighty-six years. He was born in Moscow, Russia, but came to this country many years ago. Mr. Lovensberg began his theatrical career in Texas in 1872, traveling from place to place by wagon. The Lovensberg Musical Troupe at first consisted of Michael Lovensberg, his son Charles, and a daughter. Later, two wives were added to the company. Mr. Lovensberg's wife died forty years ago. He leaves a son, Charles, and a daughter, who, with the above-mentioned niece, is in Australia with the Six American Dancers.

Antonio Fogazzaro, the famous Italian novelist, died in Vienna, Italy, March 8. Fogazzaro was born in Vicenza, March 25, 1842. He was a priest, wrote many novels, of which "Il Santo" was the best known in this country, because of its assignment to the index by the Index. Fogazzaro was the author of two plays, "La Grotta di San Giovanni" and "La Grotta di San Giovanni".

Freda Lingard, in private life Mrs. Joseph Lingard, died in New York City, March 8, at the age of thirty-nine years. A son survives her. Henry Trenchard Chaffran, long identified with Kit, the Arkansas Traveler, died in 1901.

Mrs. Margaret Daly Chaffran, widow of the late Henry Trenchard Chaffran, died in Lewis Branch, N. Y., March 8, at the age of thirty-nine years. A son survives her. Henry Trenchard Chaffran, long identified with Kit, the Arkansas Traveler, died in 1901.

Charles Brookland, a vaudeville performer, was found dead in his room in a New York boarding house March 6. He had been asphyxiated by gas.

NOTES OF VARIOUS ACTIVITIES.

The remarkable drawing powers of the late Joseph Arthur's plays have been demonstrated by the numerous organizations that have consistently using them throughout the United States and Canada. Mrs. Joseph Arthur, who is the owner of the late author's play property, has released a number of these plays for stock, and are holding some that are not available, but the community of Blue Jeans, The Cherry Pickers, and plays of that class instead of being on the wane, seem to be more in demand than ever. Many of the Arthur productions can be secured with complete scenic and property equipment.

Don Myers, of Vinita, Okla., has leased the Auditorium, of that city, for ten years. He is remodeling it, and will add about 250 seats, giving a capacity of 800, and will open April 30. The policy of the house will include vaudeville the rear round, except occasional special nights. The name of this theatre is to be changed, and it will hereafter be known as the Grand.

Lots near the homes of Mayor Gaynor, Willie Collier, and other celebrities on Long Island are being sold at the price of \$25. All particulars of lots and houses in Freeport, Roosevelt, and Hempstead may be secured from the owner, Garland Gaden, Room 508, Knickerbocker Theatre Building, New York.

THE MOTION PICTURE FIELD.

POSTSCRIPT.
LICENSED FILM RELEASES.

March 13, 1911.

(Bio.) Comrades, Com. 998
(Pathe) Max's Feet Are Pinned, Com. 489
(Pathe) Whiffles Courtship, Com. 500
(Relig.) The Code of Honor, 1000
(Lubin) Actress and the Singer, 1000

March 14, 1911.

(Vita.) Betty Becomes a Maid, Com. 957
(Edison) All for the Love of a Lady, 990
(S. & A.) Oh, you Teacher! Com. 1000
(Gau.) The Christian Martyrs, Drama 840
(Gau.) Breakers in the Clouds, 135

March 15, 1911.

(Edison) Baby's Fall, Com. 375
(Edison) The Department Store, Drama 625
(Pathe) Oh, You Kids! Com. 690
(Pathe) The Paoli Brothers, 295
(Kalem) The Diver, 565
(Kalem) The Hunter's Dream, 365
(Urban) Redemption, Drama, 504
(Urban) Thames River, 472

March 16, 1911.

(Bio.) Was He a Coward? Drama, 994
(Relig.) The Man from the East, 1000
(Lubin) Mandy's Social Whirl, 1000
(Melies) Schoolmarm of Coyote County, 1000

March 17, 1911.

(Pathe) The Inventor's Rights, Drama 784
(Pathe) Pepper Industry, 998
(Vita.) An Aching Void, Drama, 998
(Edison) The Wedding Bell, 990
(Kalem) A War Time Escape, Drama, 990

March 18, 1911.

(Vita.) Davy Jones, Com. 980
(Pathe) The Sheriff's Daughter, Drama, 1000
(S. & A.) The Faithful Indian, Drama 975
(Gau.) The Privateer's Treasure, Drama 800
(Gau.) Rocky Caves of France, 110

March 20, 1911.

(Bio.) Teaching Dad to Like Her, Com. 995
(Pathe) Max is Stuck Up, Com. 480
(Pathe) How Tommy's Wit Worked, 462
(Relig.) Her Words Came True, 1000
(Lubin) Her Artistic Temperament, 1000

March 21, 1911.

(Vita.) The Sea Divide, 1000
(Edison) The Test of Love, 1000
(S. & A.) Han's Millions, 1000
(Gau.) Lieutenant's Wild Ride, 1002

March 22, 1911.

(Edison) Who Gets the Order?, 1000
(Pathe) The Cattle Rustlers, 1000
(Kalem) The Sawmill Hero, 1000
(Urban) The Money Lender, 1000
(Urban) River Lovers, France, 1000

March 23, 1911.

(Bio.) The Lonedale Operator, 1000
(Relig.) Way of the Transgressor, 1000
(Lubin) Bridget and the Eggs, 600
(Lubin) The Spinster's Legacy, 600
(Melies) Sir Percy and the Punctures, 980

March 24, 1911.

(Pathe) Lieutenantalope, 1000
(Vita.) The Widow Visits Sprigtown, 990
(Com.) The Disreputable Mr. Regan, 990
(Kalem) Rescued from the Desert, 990

March 25, 1911.

(Vita.) A Little Lad in Dixie, Drama, 1000
(Pathe) The Kid from Arizona, 980
(S. & A.) (Not reported), 980
(Gau.) Cupid's Conquest, 1000
(Gau.) People of the Arabian Desert, 1000

INDEPENDENT FILM RELEASES.

March 13, 1911.

(Amer.) The Penalty, 430
(Eclair) An Unforeseen Introduction, 430
(Eclair) A Day of Storms, 1000
(Imp.) The Secret of the Palm, 1000
(Yankee) The Test of Love, 1000

March 14, 1911.

(Bison) Starlight and Squaw, 1000
(Powers) Come Back to Erin, 1000
(Thanhouser) His Younger Brother, 1000

March 15, 1911.

(Ambrosio) A Coward, 1000
(Atlas) Coals of Fire, 1000
(Champion) Girl and the Oath, 1000
(Nestor) Was It Worth Whist, 1000
(Reliance) Come Unto Me, 1000

March 16, 1911.

(Amer.) The Job and the Girl, 1000
(Imp.) The Fisher Maid, 1000
(Italia) A Dog and Two Mistresses, 950
(Rex) Where the Shamrock Grows, 950

March 17, 1911.

(Bison) The Sacrifice of Silver Cloud, 1000
(Lux) Dogs Not Admitted, 380
(Lux) Bill Has Kleptomania, Com. 380
(Solax) The Hindu Prince, 1000
(Thanhouser) Robert Emmet, 1000
(Yankee) His Double Treasure, 1000

March 18, 1911.

(Gt. Northern) Between Love and Duty, 1000
(Italia) Foolhead in Solres, 1000
(Powers) His Mind's Tragedy, 1000
(Reliance) At Swords' Points, 1000

MEXICAN SUBJECTS DELICATE ONES.

It is, of course, to be expected that the enterprising film companies now operating in Texas and Southern California will make full use of the opportunities afforded by the concentration of an American army division along the Mexican border. It is not likely, however, that any reputable film company will so far forget its patriotic obligations as to produce any pictures that may embarrass this country in a critical situation. A Los Angeles dispatch states that the military authorities are preparing to interfere with some of the coming productions dealing with Mexican subjects, but it is to be hoped that there is no real cause for such action.

LETTER LIST.

WOMEN.

Adams, Alice, Nellie Arthur, Myrtle Arlington, Juliette Atkinson.
Brookbridge, Jane, Lottie Briggs, Mrs. Leo C. Bell, Henrietta Brown, Leah Band, Norma Bowers, Almira Berry, Flo Barker, Virginia Bray, Marie Baxter, Elida Bergard, Mrs. W. D. Bolt.
Carlton, Lucille, Edna Crawford, Mrs. J. P. Clark, Beatrice Campbell, Mrs. L. W. Chambers, Helen Conant, Lillie Chubb, Margaret Graham, Deal, Marion L., Magda Dahl, Mrs. H. Du Bois, Margaret Dale, Miss Dorsey, Mary H. Dean, Carroll Daly, M. Davenport, Jeanne Delmar.
Syrana, Harriet, Babe Ellis, Ann Eglington, Marjory Ellison.
Famett, Marcello, E. Franklin, Ethel Fuller, Virginia Frankenstein.
Gruet and Gruet, Jane Gall.
Howell, Virginia, Adelle Holt, Blanche Holt, Flo Harpema, Adeline Hart, Cora Hanna, Ethel Hunt, Mrs. L. Holland, Eliza Hughes, Sadie Husted, Percy Haswell.
James, Ellen, J. Jenny.
Ketchum, Minnie, Katharine Kestred, Josephine Kurrier.
Lyman, Edna, Mary Lorenzo, Emma Larson, Ellen Lewis, Lillian Lerion, Emily Letton, Myrtle Leavitt, Bonnie Lee.
Northack, Alice, Jane Mathis, Susan S. Mason, Bertha Morrell, Grace Miller, Anita Murray.

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Pomeroy, Iola, Janet Priest, Jacklyn Pullman.
Mrs. Leon Polachek, Hope Polhill, Hilda Patrick.
Miss, Mrs. J. C. Helen Byerson, Marie Ray.
Mrs. Joe Radman, Riddle Riley, Anna Rosmond.
Miss Raymond, Florence Radman, Mrs. Rose Stuart, Marie, Kathryn Shay, Marion Shirley, Della Stacey, Helene Swanson.
Traven, Sadie, E. Thomas.
Yon Lake, Ida.
Whitely, Virginia, Jessie Wallace, Stella E. Ward, Clara Whitney, Marie Wynne, Mary Walker, Jane Warrington.

REGISTERED LETTERS FOR LADIES.

Moulton, M. MEN.
Allen, Billy, E. Armory.
Blumhail, Ermin, Herbert Bestwick, John Beck, Richard Buhler, Al Brown, Gaston Bell, Lawrence Brooks, Gus Brown, Ralph Buit, Craig, Robert, J. Campbell, Edna Carver, Wm. Courtleigh, Wm. Cowper, Jas. E. Coughlin, Leo Chapin, J. R. Oline, E. H. Calvert, Bernard Cavanaugh.
Duchena, A. Thos. Dear, Harry Deep, Theodore Daly, Charles Darrach, Fred Duff, Evans, Chas. D., Edmund Elton, Wm. Ely, Edward Eiser.
Fitzpatrick, Joe, Preston Freer, Fred Forrester, Gilbert Fitzgerald.
Golden, Perry, M. Gunn, James Gordon, Robt. Ganthony, Gerald Griffin, Lou Gottschalk, Sully Guard.
Harvey, Frank, Herbert Heywood, Arthur Hurley, L. Hilliard, M. Hunt, Neal Harper, Walter Hill, Fred Halbeck, Arthur Hooper.
Johsenberger, Victor, Jack Johnston.
Klinger, Ronald, Harry Kelly, Fred Kerr, John Knight, James Kennedy, David Kline, Percy Kilbride, G. Koppel, Wm. Kelly.
Laney, Alfred, Dan Lawler, W. Lubens, Abe Levy, Charles Lord, John Larkin, Corwin Lockwood, Alfred Langstaff, Francis Lema.
Moody, Ralph, Harry Manners, W. T. Moon, Theo. Martin, Don Merrifield, Ignatius Martinetti, Jack Martin, Al. Martin, Geo. D. McIntyre, John McCann, Jack McGee, A. McLeila, Ellis McLeila, Geo. McQuade, Carl McQuillan, Harmon McGregor, Jas. McIntyre, Carl McRide.
Nugent, Wm., Billy Nearel.
O'Brien, Roland, Robt. O'Neil.
Peyton, Chas., Archie Patterson, Frank Platt, L. C. Phillips.
Riggs, R. E., Wm. D. Reed, E. J. Ratcliffe, Wm. Rammus, Herbert Rawlinson, Wm. Reeves, Harrington Reynolds.
Sanders, A. E., Angelo Soranzo, Hal Stevens, John Perkins, James Sullivan, Marshall Stevens, C. W. Sperry, Jack Standing, Wm. S. Smith, Fred Solomon.
Tallwood, Wm.
Van Sloan, Ed J., E. St. Vrain.
Whittier, Robert, Charles Walton, John Whitman, Robt. Warring, Lawrence Washeld, Harry Wigley, Geo. Weber.
Yale, Francis.

REGISTERED LETTERS FOR MEN.
Francis, Ernest, Walter N. Lawrence, Charles J. Miller, C. E. Morrison, Sidney McHardy, Henry Wigley.

DATES AHEAD.

Received too late for classification.

ARCADIANS (Charles Frohman, mgr.): Chicago, 15-25, Victoria, B. C. 25, Vancouver 24, 25.
ARCADIANS (Charles Frohman, mgr.): Seattle, Wash., 15-25, Victoria, B. C. 25, Vancouver 24, 25.
BELLW, KYRLE (Charles Frohman, mgr.): London, Ont., 20, Hamilton 21, Rochester, N. Y., 21, 22, 23, 24, 25.
BRIDGE (Joseph M. Galton, mgr.): Reading, Pa., 15, Trenton, N. J., 15-18, Waterbury, Conn., 25.
BURY, HILL (Charles Frohman, mgr.): Norfolk, Va., 20, 21, Boston 22, Lynchburg 23, Richmond, N. C., 24, 25.
CROWMAN, HENRY (Charles Frohman, mgr.): Paducah, Ky., 15, Cairo, Ill., 15, Jefferson City, Mo., 17, Sedalia 18.
DANIEL BOONE ON THE TRAIL (Eastern): Chas. A. Tash, mgr.; Cairo, Ill., 15, Mayfield, Ky., 15, Paducah 17, Orestores 18.
DANIEL BOONE ON THE TRAIL (Western): A. Mitchell, mgr.; Ironwood, Ia., 15, George 16, Rock Rapids 17, Sheldon 18.
DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): Kansas City, Mo., 19-25.
DOLLAR PRINCESS (Charles Frohman, mgr.): Lexington, Ky., 20, Evansville, Ind., 21, Terre Haute 22, Indianapolis 23-25.
DREW JOHN (Charles Frohman, mgr.): Grand Rapids, Mich., 20, Ft. Wayne, Ind., 21, Indianapolis 22, Louisville, Ky., 23-25.
FINAL SETTLEMENT (Monte Thompson, mgr.): Orem, Utah, 15, Alpena 17, Saginaw 18, Owasco 20, Big Rapids 22, Ledington 23, Manistee 24, Traverse City 25.
FOX, DELLA (Wallace and Perkins, mgr.): Selma, Ala., 15, Birmingham 16, Atlanta, Ga., 17, 18.
FOLLIES OF 1910 (Florence Siegfried, Jr., mgr.): Syracuse, N. Y., 20-22.
HILLMAN'S STOCK (F. P. Hillman, mgr.): Had Cloud, Neb., 16, Oberlin 17, 18.
HITCHCOCK, RAYMOND (Cohan and Harris, mgr.): Omaha, Neb., 23-25.
HOLDEN STOCK (H. M. Holden, mgr.): Cleveland, O., March 15, Independence.
JIM AND THE SINGER: Hillsboro, O., 15, Blanchester 16, Lebanon 17, Jamestown 18, Mechanicsburg 20.
KALK-URBAN STOCK: Claremont, N. H., 15-18.
McNAVIN STOCK (James McNavin, mgr.): Wabash, Ind., 15-18, Kokomo 20-25.
MALLORY CLIFTON (Charles P. Gilmore, mgr.): Watertown, N. Y., 13-18, Ogdensburg 19-25.
MERRIAN, JOHN (Monte Thompson, mgr.): Mansfield, O., 18, Ashland 19, Newark 17, Cambridge 18, Newcomerstown 20, Urbana 22, Beloit 23, Steubenville 24, East Liverpool 25.
MILLER, HENRY (Henry Miller, mgr.): Hartford, Conn., 22, 23.
MISS NOBODY FROM STARLAND (W. A. Singer, mgr.): Kenosha, Wis., 15, La Porte, Ind., 16, Battle Creek, Mich., 17, Lansing 18, Milwaukee, Wis., 19-22.
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgr.): Cleveland, O., 19-23.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): New Orleans, La., 15-18.
RED MILL (Martin and Henry, mgr.): Putnam, Conn., 15, New London 16, Williamsville 17, Bridgeport 18, Danbury 20, Torrington 21, Waterbury 22, Winsted 23, Great Barrington, Mass., 24, Pittsfield 25.
RING, BLANCH (Law Fields and Frederic McKay, mgr.): Houston, Tex., 14, 15, San Antonio 16, 17.
SKINNER, OTIS (Charles Frohman, mgr.): Newark, N. J., 20-22.
SQUAW MAN (Western): J. E. Caven, mgr.; Boulder, Colo., 20, Ft. Collins 21, Greeley 22, Victoria 23, Canon City 24, Salina 25, Leadville 26.
TIMPNEY AND SUNSHINE (A. J. Woods, mgr.): Matteson, Ill., 15, Paris 16, Georgetown 17, W. Lebanon, Ind., 15, Hillsboro 20, Wraytown 21, Rock 22.
THIRP (Eastern): Geo. A. Sullivan, mgr.; Oceansport, Pa., 15, Lock Haven 17, Huntingdon 20, Shamokin 22, Mt. Carmel 23, Shamokin 24, Hazleton 25.
THIRD DEGREE (United Play Co., mgr.): Dubuque, Ia., 15, Oakes City 16, Waterloo 17, 18, Cedar Rapids 19, Iowa City 20, West Falls 21, Decatur 22, Independence 23, Iowa Falls 24, Marshalltown 25, Council Bluffs 26.
TWO AMERICANS ABROAD (Eastern): L. L. Leach, mgr.; Portland, O., 15, Decatur, Ind., 15, Elkhart 17, Ellettsville 18.
UNION TOM'S GARDEN (Leon Washburn, mgr.): Oshkosh, N. Y., 15, Newburgh 15, Poughkeepsie 17, Waterbury, Conn., 18, Bridgeport 20, 21, Stamford 22, New Haven 23-25.
VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): Memphis, Tenn., 20-22.

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CUES.

Edward C. White has engaged Dorothy Sumner and Robert Connors to support Ured Holland in repertoire at the Garden Theatre, beginning Mar. 20. The Theatre

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WILLIAM GILLETTE Positively Farewell

Appearances in his

Famous Successes.

Resuming the run of

SECRET SERVICE

During his engagement Mr. Gillette will also give final performances of "Hold by the Enemy," "Sherlock Holmes," "Too Much Johnson" and "The Private Secretary."

LYCEUM 45th St., near B'way. Evgs. 8:15. Matinees

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Last Week DANIEL FROMMAN presents

CHARLES CHERRY

in SEVEN SISTERS

By Frances Harcourt

Adapted by Edith Ellis and translated by

Peritha Berns

Special Engagement of LAURETTE TAYLOR

March 20.

MRS. FISKE in BECKY SHARPE

CRITERION B'way, 44th St. Evgs.

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Charles Fromman, Manager.

JOSEPH M. GAFFES presents

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In Dramatic Form

By Paul Willstack

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MAUDE ADAMS

In Edmund Rostand's Play

CHANTECLER

Adapted by Louis N. Parker

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Blanche Bates

In a New Farceical Romance

NOBODY'S WIDOW

By Avery Hopwood

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Maurice Maeterlinck's Fairy Play about children

for grown-ups.

Wednesday, Friday and Saturday Nights, 8:30

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LIEBLER & CO.'S

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POMANDER WALK

A New Comedy by LOUIS N. PARKER.

The White Hats Actors' Union will give a charity ball at the Grand Central Palace on March 23, for destitute members of the order.

Louise Gunning has signed a contract with the Shuberts for another year under their management.

May Yohs, formerly Lady Hope, arrived in New York last week after an absence of

NEW YORK THEATRES.

CAIETY B'way & 40th St. Evgs. at 8:30.

Mat. Wed. and Sat. at 2:30.

"A laugh in every line."—World.

"A whole carload of fun."—Chas. Darnston, N.Y. World.

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EXCUSE ME

By Rupert Hughes

Sells 20 Weeks in Advance.

GEO. COHAN'S THEATRE, Broadway

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Matinees, Wednesday and Saturday 2:15.

COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

GET RICH QUICK WALLINGFORD

NEW YORK THEATRE, B'way and

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Matinees Wednesday and Saturday 2:15.

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H. H. FRAZER & GEO. W. LEDERER present

RICHARD (HIMSELF) CARLE

IN A ROLLING MIMIC RACE IN

ROADS OVER 3 HUNDRED

In "Jumping Jupiter"

WITH EDNA WALLACE HOPPER

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KLAW & ERLANGER Present

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A New Musical Comedy from the French of

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SPRING MAID

From the German of Wilhelm and Wilhel, by

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6th MONTH: Crowded Houses

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REBECCA OF SUNNYBROOK FARM

By Kate Douglas Wiggin and Charlotte Thompson

Founded on the famous Rebecca Books.

three years and a half. She will appear at

Hammerstein's Victoria on March 20.

San Franciscoan players in New York are

organizing a Professional Club, composed

of actors of some prominence. Charter

members are Robert Warwick, who was

elected president, May Boley, secretary,

Christine Nielson, W. T. Carlton, Teddy

Webb, Blossom Seeley, and Bert Leslie.

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Absolutely fire-proof throughout. American
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considered as one of the best leading women in vaudeville in the Middle West. Among those who support the United Play co. to support Sarah Bernhardt in the Third Degree are Ralph Ramsey, J. R. Foxman, Raymond Wells, Arda La Croix, Harry Farham, Grace Lord, Joseph Garry, and Florence Fenderson. Rose and Arthur Hoylan, who were once in several popular-priced attractions in vaudeville, are now playing in the new feature of The Cat and the Fiddle co.—The Hyer-Lehman Stock co. has entered on an extended engagement at the People's Theatre in Cedar Rapids. Mr. Hyer and Mr. Lehman, who head this co., were with the stock on that played the season last season.—Ozell Summers and Joe Mason are being featured in Lower North 12, a late Chicago musical comedy.—Ozell Summers assured another permanent stock theatre, announcement having just been made that the Chester-Wilson and Patton Syndicate has purchased a site opposite the Majestic Theatre, and will erect a new playhouse to be opened about 15.—A legal tangle with romantic trimmings and a bit of scandal as spice surrounds the Grand Opera House title at Knoxville, Tenn., and after some sensational maneuvers the title passed from D. O. Smith, of Galesburg, Ill., who recently died, to J. M. FRANK POSTER.

DAVENPORT.—BUTTS OPERA HOUSE (Carl, Robert and Kind): Maxine Millett 2 to 3 in the inferior box; satisfactory to a packed house. Al. G. Field's Minstrels 4; two performances, to demerit good business. The Grand Opera House 5; excellent co. to 6 in the inferior box; business completely sold out. Joe De Angelis 7 in the Beauty Spot, pleasing to a fair-sized audience. The Newwoods and Their Baby 11. The Third Degree 12. The Grand Opera House (D. O. Smith): Montgomery and home in the Grand Opera House 11. South St. Omaha 12. The Grand Opera House 15. Katy Did 17. 18.—**CHICAGO:** Grace Bird Stock co. 6-11 in the Grand Opera House and The Girl Who Won.

WATERLOO.—SYNDICATE THEATRE (A. J. Huxley): The Cat and the Fiddle (return) 3; pleasant good business. Henderson's Stock 6-11. The Port of Missing Men 12. The Third Degree 15. **WATERLOO** (A. J. Huxley): Lower North No. 13 6; fair attraction; small business. Two Orphans 7; pleasant good business. Girls 8. Henderson's Stock 15-18. **WATERLOO** (J. Jolly Jones): Business very good. Cherry Sisters topless. **ITEM:** Henderson's Stock has had a new exit made in the Grand Opera House.

MARSHALLTOWN.—NEW ODEON (J. Beckford): The Cat and the Fiddle (return) 3; pleasant good business. The Lost Orphans, continue and night 4; fair co. and houses. The County Sheriff 5; fair co.; played to a good house. Al. G. Field's Minstrels 6; a caper in the Grand Opera House, the entire performance. Fair of the Circus 6. Lower North 13 15. **ITEM:** On account of a severe illness, Joe Quigley, the leading blackface comedian of the Minstrels, was unable to appear.

CLINTON.—THEATRE (C. M. Dixon): Madame Butterfly in Queen's Court Feb. 24; good; fair business. Lower North 15-25; fair to good business. The Prince of the Fair 16. Back 25; pleasant fair business. The Man on the Box 6. Jefferson De Angelis in the Beauty Spot 6. The Third Degree 14. **FAMILY** (B. Rodin): Vanderville 20-4; fine bill and business.

DUBUQUE.—GRAND (W. L. Bradley): Frank E. Long Comedy co. in repertoire 5-11; good business. The Beauty Spot 12. Local 4. The Third Degree 15. Katie Did 18. The Beauty 17. The County Sheriff 25; excellent. The Beauty of a Thousand Cities 25. Raymond Pittscomb 31. The Time, the Place and the Girl April 1. The Lily 5.

PERCY.—OPERA HOUSE (A. W. Walton): The Beauty 3; excellent business. The Girl and the Hawk 4; fair co. and business. The Beauty for three nights, beginning 9. Lower North 15 13. Time, the Place and the Girl 21.

SPENCER.—OPERA HOUSE (Franklin White): The Beauty 3; excellent business. The Girl and the Hawk 4; fair co. and business. The Beauty for three nights, beginning 9. Lower North 15 13. Time, the Place and the Girl 21.

PORT DOUGLAS.—EMORY (William P. Deane): A Bachelor's Honor 4 to 2; good business; fair co. Clyde Field's Girls co. 7. Cat and the Fiddle co. 8. The Beauty, under auspices U. S. G. 11.

NEWTON.—LITTON'S OPERA HOUSE (A. Lister): Uncle Joshua Higgins 5; poor business. The Beauty for three nights, beginning 9. Lower North 15 13. Time, the Place and the Girl 21.

KANSAS.

INDEPENDENCE.—BELDORF (Mihern Beldorf): The Beauty 3; excellent business. The Girl from Rector's 3; pleasant good business. The Beauty for three nights, beginning 9. Lower North 15 13. Time, the Place and the Girl 21.

MUTHENSON.—HOME (W. A. Lee): Paid in Full Feb. 25; well-balanced co. to good business. George E. Cole as Joseph Brooks and Mary Mae Hamilton as his wife received many encores for their splendid work. Reed M. Clark and Edwin C. Sprague were strong. Harry Bulger in The Filming Princess 3; excellent attraction to large house. Mr. Bulger scored a success with his comedy and splendid work as Spot Bangs. Charles A. Morgan as Periwinkle and Maud Emery as Drucilla Peck pleased throughout. Al. Hux as Jack Stuart and Belle Jensen as the Filming Princess were well received. The Vampire Dance, by Morgan and Jensen, pleased.

LEAVENWORTH.—PROPER'S (Morris Cunningham): The Franklin Stock co. 8-11 in repertoire; only fair.—**ORPHEUM** (M. B. Shumway): A well-merited bill 5-11; business very good.

COLUMBUS.—MCHIE'S (W. R. McGhie): Lysan Howe's pictures 3 to 5; usual business; best of satisfaction. The Widow McCarthy 11. The Blue Mouse 22.

ATCHISON.—THEATRE (George King): The Newwoods 2 to large and well pleased house. May Huxley 3 to large house. The Cow Puncher 5 to fair house. A. G. Fields 8.

PITTSBURG.—LA BELLE (G. F. Whyte): The Filming Princess 5; pleasant large house. Al. G. Field's Minstrels 12. Olga Netherlands 18.

KENTUCKY.

LOUISVILLE.

Sarah Bernhardt Attracted Large Audiences—Bessie McCoy Here for First Time.

The Sarah Bernhardt engagement in L'Aiglon at Macaulay's 3 was the bright particular amusement event of the season, attracting an audience that completely filled the house. Yiddish Players completed the week ending 9. The plays presented were well attended.

Bessie McCoy was seen for the first time in Louisville in The Echo at Macaulay's 6-8, and scored a distinct hit. Blanche Walsh finished the week in The Other Woman. Business good.

Wright Lorimer in The Shepherd King occupied the stage at the Alhambra 4-11; business excellent. The stage at the Shubert Theatre 6-11. It was spectacularly put on, and the star and co. made a favorable impression. Green George in Dance for the Gods is underlined.

Louis P. Werba presented Della Clarke, authoress and star in her own play, The White Square, at the Alhambra 4-11; business excellent. Barney Gilmore in Kelly from the Emerald Isle next.

Burlesque had a good week 4-11 with the Big Gaiety co. at the Gaiety, and the Girls from Dixie co. at the New Buckingham. Crowded houses ruled at both places.

The stock co. at the Walnut Street Theatre played most acceptably in Charley's Aunt week ending 11. Attendance large.

Vanderville drew well at Hopkins', with Anna Eva Fay playing a return engagement, and an unusually strong bill at Keith's Mary Anderson, prominent in which were Frank Morrell, Adeline and Doug, Fred Slinger, and the Pianophilid Minstrels.

Dominick Gherardi, the noted Louisville harpist, is a very sick man. He is an artist and well liked here.

Walt J. Wing, president of the Jockey Club, is back from Jaurez, Mexico, where he is interested in the racing game.

Wright Lorimer, of The Shepherd King co., entertained the orphans of Louisville during his play here, and lectured entertainingly after his performance. The occasion will be long remembered by the little unfortunates.

Bessie McCoy's affairs of the heart were much exploited in the local papers during her engagements here. She denied all reports associating her name in a sentimental way with a noted author, but coyly admitted that a certain unnamed Kentucky had a warm place in her affections.

CHARLES D. CLARK.
MAYFIELD.—UNIQUE (T. L. McNeill): Peck's Bad Boy 10. Princess Stock co. 12-15. Ophelia's Minstrels 16. Daniel Boone on the Trail 17. **ITEM:** The Princess Vanderville Theatre opened 3 to good business. M. Blumenfeld manager.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Daniel Boone on the Trail 3 to top-heavy house. The Newwoods 18.

LOUISIANA.

NEW ORLEANS.

Adeline Dunlap, Robert Ober, and Howard Gould Did Good Work—Madame Sherry Returns.

The much heralded Madame X was a big drawing card at the Dauphine 5-11. Adeline Dunlap, Robert Ober, and Howard Gould did the principal work splendidly. James K. Hackett 12-18.

Madame Sherry played a return engagement at the Tulane 5-11. The cast was the same as seen here some week ago and gave the same excellent account of itself. Ada Maude and Dallas Wolford were the most prominent and successful in the cast. Robert Johnson 15-18.

Beverly was the attraction at the Crescent 5-11. Polly of the Circus 12-18.

The French opera season closed 5 with Les Dragons de Villars at the offering. Messrs. Richter and Montano and Miss Corbin divided the honors. The co. is billed to appear in Mobile, Atlanta, some of the cities of the Middle West and thereafter Quebec and Montreal.

The St. Charles Orpheum of 6-12 offered Joseph Barrymore and co. in The White Slave; Katherine Hamilton, and Fanny, manager and Kalliyama, a clever Japanese comedian; the Neapolitans, singers; the Four Bians, acrobats; Earl and Curtis, in an exit entitled Innocence Abroad; Lem Pat, European clown, as a clever mimic, and the Minstrels.

The Greenwood Theatre, with vanderville and motion pictures, at popular prices, in holding its own. Manager Arthur Leopold, who knows his business, is making good.

J. M. QUINTERO.
DONALDSONVILLE.—GONDRAN (William P. Nolan): Excellent pictures and vanderville for week to splendid business. **ITEM:** Manager Nolan has announced a daily change of reels.

MAINE.

PORTLAND.—KITH'S (J. E. Moore): The Climb 6-11 gave the stock co. an opportunity to appear at their best, which all improved to the limit; one of the biggest successes of the season. Sidney Teier gave a fine portrayal of Dick Sterling. Lola Downes was very effective as Dick's wife. As Miss Godwin, Belle D'Arcy gave a splendid bit of finished dramatic work; it was the best part she has had for a long time. The Mrs. Hunter of Blanche Frederici added another fine characterization to the long list of parts in which this talented character woman has appeared while here. Robert Hyman as Ned Warden had a part in which he was excellent. All the other members were most satisfactory. Large business. Edmund Burke 13-18; excellent 18, when the Boston Opera co., with Alice Neilson, Constantine and full cast and orchestra will present La Boheme.

BANGOR.—OPERA HOUSE (F. A. Owen): The Beauty 3-4; more than pleased large audience co. and performance. The Harrison Reynolds and Grace H. Reading were especially good. The Texas Ranger 15. The Girl in the Taxi 20.

BRUNSWICK.—TOWN HALL (H. J. Givens): The Beauty 3-4; excellent co.; fair houses. The Girl in the Taxi 22. Madame X 28. Bright Eyes and The Fascinating Widow to follow.

LEWISTON.—EMPIRE (J. A. O'Brien): The Beauty 6-8; excellent co.; fair houses. The Girl in the Taxi 22. Madame X 28. Bright Eyes and The Fascinating Widow to follow.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): The Girl from Rector's 1; fair production; good house.

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WEDGWOOD NOWELL

Direction of
MR. MAURICE CAMPBELL

LEADING MAN

Supporting
Miss HENRIETTA CROSMAN

MARYLAND.

BALTIMORE.

William H. Crane in U. S. Minister Bedloe—Week's Attractions Pleased Good Business.

The long awaited Follies of 1910 arrived at Ford's Opera House 12, and opened to capacity as usual. It is quite as good as any of the former revues seen in Baltimore in the past, and the co. contains as many favorites. Lillian Lorraine is most prominent in the cast, and each member contributes his or her share in making the performance all that could be desired. Of course, it is useless to mention that S. B. O. will be the rule at every performance. Next week, Charles Cherry in Seven Sisters.

That delightful comedian, William H. Crane, returned to town 12, after an absence of three years, and was seen at the Academy in another of George Ade's comedies, U. S. Minister Bedloe, and Mr. Crane was seen in one of his familiar roles as the U. S. Minister. The comedy sparkles with wit and humor, and on the whole, is one of the best plays Mr. Ade has given us. The situations are worked out in his best style, and the lines are as brilliant and clever as one would expect from this author. Mr. Crane gives a delightful characterization, and the co. is one of the best he has had for a long time. Next week, The Girl from Rector's, return engagement.

There is no regular attraction at the Auditorium this week, and the theatre will be given over to Follett's Illustrated Lectures on the first three nights, and the Helkin Yiddish Players will be seen on the last three nights of the week in repertoire. Sam Bernard in He Came from Milwaukee 20-25.

Another good bill is provided at the Maryland this week, headed by two local favorites, J. K. Murray and Clara Lane, in their sketch, A Quiet Honeymoon. Harry Tighe and His Collegians in a new sketch, Carl Randall, Al and Fannie Steadman are some of the prominent features, while "Chesterfield," the posing horse, is making his first appearance in Baltimore this week, much to the delight of the women and children.

At the Holiday Street Theatre Bunco in Arizona is pleasing the patrons of melodrama this week, and will not doubt receive a hearty welcome at their hands. Harry Hoeligan 20-25.

The Vanity Fair co. is seen at the Gaiety this week, opening to one of the best houses of the season, and will no doubt draw equally well throughout the week. The Dainty Duchess co. 20-25.

The Moulin Rouge co. is the attraction this week at the Monumental. The co. is quite large, and the offering a little above the average. Next week, Miner's Americans.

Jane Eyre in a dramatized form is proving its popularity this week with the patrons of the Harry, when the Boston Players are giving another good account of themselves. It has been a long time since this play was seen on a local stage, and the attendance should be good.

The New Theatre is presenting another good bill this week, and is carrying its usual large crowds.

FREDERICK.—NEW CITY OPERA HOUSE (Francis and Schuch): The Beauty 3-4; excellent co. and performance. The Girl in the Taxi 22. Madame X 28. Bright Eyes and The Fascinating Widow to follow.

P. Hobson (lecture) 22. One Hundred and Fifty Minutes of Fun (local) 24. Leon Martell, Thomas Slater and co. and motion pictures 27. April 4. The I'Kara, Haggerty, Le Clair and motion pictures 6-11. George Sidney's The Joy Rider 10. Blue Mouse 17.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): The Cow and the Moon 7, to a large house. The Beauty 9, matinee and night; very good, to full houses and pleased. Vanderville 6-11 (except 7 and 9), with Kennedy and Williams, Burger, Yvonne Artists, Rogers and Dorah, and Belle Jeanette; good, to full houses and satisfied. **ITEM:** The Burger Children (local) just returned from a successful engagement through the South with pleasing business.

CUMBERLAND.—MARYLAND (William Cradock, res. mgr.): An excellent bill consisting of Alvado's Trained Goats, Talbot and co. of seven in musical comedy. Leroy Comedy Four, the Briggs Duo, the Roma Trio, and Charles Wheat, gymnast, Feb. 27-4 to excellent satisfaction; attendance heavy. Vanderville with the following: Roscoe and Sims, Emeline, impersonator; Charles Banks 6-11 (except 7, 8). The Beauty 7. The Cow and the Moon 9. **ITEM:** The Beauty will be given by local talent this month.

ANNAPOLIS.—COLONIAL (Fred W. Fairner): Moulin Rouge Girls 5. George Sidney 11. Blue Mouse 18. Black Fetti 20.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George B. Wiley, res. mgr.): Caught in Mid-Ocean 2-4 (matinee 4); a fair co., with Cora Quinton as Ethel Mason and J. Angus Gustin as Howard Cornish; attendance very good. Ella F. Glickman in Chain in America 5; pleasant fair attendance. Madame X 10. Fall River Opera Society in The Great 14. **SAVOY** (Charles E. Cook, res. mgr.): The bill week 6-11 featured Blanche Holt, Frank M. Kelley, James Maco and Marie Barker in The Star Boarder; the act scored a fair degree of success; Narrow Brothers, Cook and Stevens, Musical Laws, Bunth and Rudd, Fred Dinecher and Little Tilly, and Harry Mayo pleased excellent attendance. **BIJOU** (L. M. Ross): Bill 2-4: Colonial Four, Erac, the violinist; Ash and Carr, the Bijou Pictorial Novelty, and daylight pictures. 6-8: The Flying Russells, Sprague and Dixon, the Milano Duo, and pictures to large attendance. **FRUITER** (L. M. Ross): 2-4: George and Melodie De Vere, Charles Mackie, James Wallbank, Three Men and a Maid, and The Lie. 6-8: The Musical Frampine, Rosten Herford, and excellent line of pictures to excellent attendance. **ITEM:** Fred Fischer and Little Tilly closed their engagement at the Savoy after the night performance 6.—There has been no new developments in regard to a season of stock for this city, and it looks as if the project had fallen through. This city at the present time offers unusual opportunities for a good stock co.—The advance sale for Madame X is very large; it is reported that the stock co. at Tanglewood, Mass., is doing a very large business.

NEW BEDFORD.—THEATRE (William B. Cross): Mr. and Mrs. Frank Wallace, the Hendersons, Yashimati Japa, Eric and Leo, Henry Hargreaves and co., Two Shermans and pictures 6-11, pleasing capacity business. The first in the cast 18.—**AXHAWAY'S** (John M. Hathaway, res. mgr.): Week 6-11: The Grandville, Star Boat, Carter and Bligh, Joss and Rogers, Major and Roy, Mills and McKenna, P. Hobson (lecture) 22. One Hundred and Fifty Minutes of Fun (local) 24. Leon Martell, Thomas Slater and co. and motion pictures 27. April 4. The I'Kara, Haggerty, Le Clair and motion pictures 6-11. George Sidney's The Joy Rider 10. Blue Mouse 17.

SPRINGFIELD.—THEATRE (William B. Cross): Mr. and Mrs. Frank Wallace, the Hendersons, Yashimati Japa, Eric and Leo, Henry Hargreaves and co., Two Shermans and pictures 6-11, pleasing capacity business. The first in the cast 18.—**AXHAWAY'S** (John M. Hathaway, res. mgr.): Week 6-11: The Grandville, Star Boat, Carter and Bligh, Joss and Rogers, Major and Roy, Mills and McKenna, P. Hobson (lecture) 22. One Hundred and Fifty Minutes of Fun (local) 24. Leon Martell, Thomas Slater and co. and motion pictures 27. April 4. The I'Kara, Haggerty, Le Clair and motion pictures 6-11. George Sidney's The Joy Rider 10. Blue Mouse 17.

27: delighted largest house of season. Lockhart shows 7-11 drew big house. J. C. Rockwell's Sunday South 22: best of kind ever here. Beggar Prince (Opera co. return) 25. The Mysterious South 27.

CHUCKSTON.—GRAND (Thomas B. Brown): Jefferson De Angelo in The Beauty Spot Feb. 21: small house fairly pleased. Mary Manning in A Man's World 24: crowded house. Polly of the Circus 21. The Virginian 23. Minneapolis Symphony Orchestra 27.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Buster Brown 1: matinee and night, to full house. The Girl in the Taxi 2: small house. Hans Hansen 4: matinee and night. The Girl in the Taxi 7: Bright Eyes 15. Blanche Walsh 16. Beverly of Graustark 20. Robert Edwards 22. J. K. Mackett 23. Louis Mann 24. Travelling Salesman 25. Henry H. Dixey 26. Grace Van Stoddard April 1. Sarah Bernhardt 2. Flirting Princess 18. The Chocolate Soldier 20.

MEMPHIS.—OPERA HOUSE (L. Rothberg): The Girl in the Taxi Feb. 23 to small house. Madame Sherry 4: pleased the largest house of the season: S. B. O. The Flirting Line 5: by a very poor co. to small house. Della Fox in Delightful Dolly 17.

YASCO CITY.—THEATRE (D. Waterman): Colburn's Minstrels 3. The Man on the Box 4. Hans Hansen 6. Polly of the Circus 9. Buster Brown 14. Beverly of Graustark 21. James K. Mackett 22. Henry H. Dixey 23. Grace Van Stoddard 24.

VICKSBURG.—WALNUT STREET THEATRE (Harry L. Mayer): Low Docket's Minstrels 1: small house. Della Fox 2: small house. Buster Brown 27. The Girl in the Taxi 28: small house. Della Fox 29. Polly of the Circus 30.

MISSOURI.

ST. LOUIS.

Madame Bernhardt Satisfied Good House—Marie Cahill and Douglas Fairbanks.

St. Louisans who have waited for Madame Bernhardt to again appear here were fully gratified by the brilliant repertoire brilliantly delivered last week at the Olympic La Samaritaine presented a profound effect. Madame Bernhardt delivered a marvellous delineation of a calm, beautiful woman of twenty-five. L'Aiglon on Monday evening and Camille on Tuesday evening were disclosed further the gift of Bernhardt to adapt absolutely to diverse roles. She is considered by a large and finely trained co.

Marie Cahill in Judy Forget charmed a large following at the Shubert. She was excellent in the "burlesque" comedy, also in impersonations. Arthur Stanford played very capable opposite. The Century House St. Denis in Egyptian costumes. The dances were deep in conception, artistic in setting and executed with pace. Large houses were the rule.

Douglas Fairbanks in The Out appeared at the Shubert. His personality the splendid outburst in the role of the extremely optimistic Steve Graham. His support was adequate.

The American offered Mina Aug in The Chorus Lady. Her portrayal was very well done and earned well. Her support was competent.

The Imperial Stock co. at the Imperial presented Play Without a Title. A prize of \$50.00 was offered for a suitable name.

Maxine's audiences were highly pleased by The White Captive, a melodrama. Ruth Fairfax as Clara Joel was very well received. Co. was adequate.

With this week: Shubert, Lulu Glaser in The Girl and the Kaiser; Olympic, Arcadians; Century, May Robson in The Rejuvenation of Aunt Mary; Garrick, Baby Mine, with Margaret Clark and Ernest Glendinning; Imperial, Madame MacDowell and Virginia Drew Everett in Colburn's American; Girls; Harry's, Defender of Camargo Dan. **FRED L. DOYLE.**

KANSAS CITY.

Bertha Kalich and a Strong Company at the Shubert—May Robson Appreciated.

Bertha Kalich appeared at the Shubert 6-11 to a revival of her great success, The Kreutzer Sonata, and in spite of the fact that she appeared here in the same play several seasons ago, played to one of the biggest weeks of the season. Tragedy is undoubtedly Madame Kalich's strongest asset, and her return to the play that made her famous on the American stage was a most popular move. Everything good that was said of her wonderful acting when she played here before, was substantiated by the present engagement, her brilliant Friender being unanimously chosen as her greatest role. The supporting co. was excellent throughout, the work of Mable Brownell as Olga Friender, Frank Jones as the father, and Lester Chambers as George Rander, deserving special praise. The production was given the original staging. Forbes-Robertson in The Passing of the Third Floor Back 13-18.

May Robson in The Rejuvenation of Aunt Mary was the Willis Wood offering 5-8, and although seen here before, was highly appreciated and played to good business. Miss Robson was as highly praised as ever, and with a competent co. in support, scored a laugh a minute throughout the evening. Jack Storey was Jack, the nephew, in the play, and shared honors with the star, while Faye Ousek, Paul Decker, Arthur Dearing, and Joe McElroy are other excellent players. Harwood Hitchcock in The Man Who Owns Broadway 9-11. Ben-Hur 13-18.

The Grand and The Merry Widow 5-11, playing in one of the biggest weeks of the present season, the S. B. O. sign being in almost constant use. The production was an excellent one, the co. being headed by George Damore and Frances Cameron, while the lower parts were capably filled and the various departments of the big show well kept up to the original standards. The Sweetest Girl in Paris 12-16.

Monica, another Western drama, held the boards at the Glittie 5-11, playing to a very satisfactory week's business. Harry D. Carey, the author, played the leading role to general satisfaction, and was ably supported by Vera Foster and others of the organization. The play was well staged. The White Captive 12-16.

The famous Orpheum Road show was the attraction at that house 5-11 and business was of the capacity kind at nearly every performance. Tupples honors were divided between Signette Brothers and La Pia. Other acts

were Howard, Matville and Higgins, Swain's Cockatoo, Charles Leonard Fletcher, and Wynne and Jeanette, all pleasing immensely. The Bellchairs were the Century offering 5-11, playing to the usual good business. Sam Gold, man and Clara Levine were featured in a bill of merit, which included an unusually good olio. The Brigadiers 12-15.

The Gaiety had Fred Irwin's Big Show 5-11, opening to two big Sunday audiences. The offering was above average throughout and scored heavily. The Majesties 12-15.

Herman Leeb and co., presenting the playlet, Dece, was the headline offering at the Empress 5-11, showing to excellent business. Other acts were Princess Indita, Winona Kitty Edwards, West and Van Stien, the Mials, Sulay and Hussy, and George Yeoman, all pleasing. Rehearsals for the big production of Shenandoah to be put on in Contruction Hall 21-24, under the auspices of the Third Regiment, N. G. M., were begun this week under the direction of Frank Oaks Ross. In the big battle scene it is planned to use 300 soldiers, and a hospital corps. The battle scene alone will be continued for a period of eighteen minutes. Much interest is being taken in the production and a big success is anticipated.

ST. JOSEPH.—SHUBERT (Harry C. Fitzgerald): Maxine Elliott in The Inferior Sex Feb. 27: delightful presentation in every respect, and pleased a crowded house. Al. G. Field's Minstrels 5.—LYCEUM (C. O. Phillips): The Newweds and Their Baby 20-1 proved one of the big drawing cards of the season. Leo Hayes and George F. Murphy were great hits: business crowded. The Bellchairs Extravaganza 2-4: one of the best of the season; business good. The Lion and the Mouse 5-8.—FRANK: C. P. Pailley presents K. and R.'s Ben-Hur at the Auditorium 9-11.

JOPLIN.—NEW CLUB (L. F. Ballard): Girl from Sector 21: good co. and house. Lyman Howe's pictures 8. Rosary 10. Olga Nethercole 11. Flirting Princess 12.—JOPLIN (Claude Thornton): Mark Smith in Travelling Salesman Feb. 27: good co. and business.

HANNIBAL.—PARK (J. B. Price): Al. G. Field's Minstrels 1: good co.; S. B. O. Henrietta Goodman in Anti-Matrimony 4: excellent co.; business fair. The Newweds and Their Baby 6. Girls 11. The Chorus Lady 13.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): The Lion and the Mouse 1: good co. and fair business. The Newweds 4: thoroughly enjoyed by capacity house.

DE SOTO.—JEFFERSON (Leon Herrick): A Royal Slave Feb. 21: good co. Grace Cameron in Nancy 15. Sis Perkins 25.

NEBRASKA.

OMAHA.

The Virginian at the Brandels—Helen Grantley and Virginia Pates Given Hearty Welcome.

The Virginian was the offering at the Brandels Feb. 12-15, opening to a good Washington Birthday matinee, and business continuing excellent throughout the engagement. May Robson in The Rejuvenation of Aunt Mary 20-1 made a good impression and was ably supported by a fine co. during this engagement popular prices prevailed. Managers Burgess and Woodward offer Montgomery and Stone 5-8. The Lion and the Mouse 9-11. The Rosary 12-15.

At the ever popular Orpheum the programme for week of 25 was the Navas, Richard Nadre, Helen Grantley and co. in The Never, Never Land, Nevins and Erwood, Hart's Bathing Girls, Marvellous Griffith, and Bowers, Walters and Crocker.

At the Gaiety, Manager Johnson offers The Queens of the Garden de Paris, opening, as usual, to a full Sunday house. Polles of New York and Paris 5-11.

The Krug has the Bellchairs 20-1. It is a good programme and a fair chorus. Underlined, the Brigadiers.

At the American, programme for week beginning 26 includes The Twin City Quartette, Glen-dower and Manion, Arthur Dearing, West and Van Stien, Sulay and Hussy, and Winkler's Military Dancers.

At the Boyd, the Eve Lang co. gave Wildfire 20-1 with The Call of the North underlined.

The programme at the Orpheum at present features two Omaha girls, namely, Helen Grantley, the leading artist in The Never, Never Land, and Virginia Pates, who is one of the Hart Bathing Girls. Their appearance on the stage is the signal for most hearty welcome.

Edward Louche, leading man with the Eve Lang co., closes his engagement with the present week, to return to the Metropolis. His wife, known on the stage as Belle Bala, accompanies him. John McQuarrie becomes his successor.

FREMONT.—LARBON (J. A. Lowry): Girls Feb. 12: pleased good business. Rosary 6: good to fair house.—ITEMS: Fremont's first opera house, of recent age, has again been purchased and will be remodeled and used for vaudeville.

NORFOLK.—AUDITORIUM (M. W. Jenks): Girls Feb. 23: pleased fair business. A Wise Fool 6.

NEW JERSEY.

JERSEY CITY.

Thomas E. Shea and Edna May Spooner Pleased the Most Exacting.

Thomas E. Shea and his co. were at the Majestic 5-11 to very good patronage, and opened in A Soldier of the Cross, which gives him a fine chance as the Gladiator. The supporting co. rendered good aid. The Spectator 12-15. The Travelling Salesman to feature.

Glittie 5-10 to immense business, by the Spooner Stock co. It is a rattling good comedy and the co. was seen at its best. Edna May Spooner as Gloria was, as usual, perfect, and she had lots of vim and dash about her. Raymond Whitaker as Jack was likewise.

Harold Kennedy as the London chaplain played the part for all it was worth, and his singing specialty went hit. Edwin H. Curtis as the rural solicitor with the dog had an excellent part, and he knew how to play it. Ned Barrett as the secretary and Texas had all the necessary bluster and dance.

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character work. The other parts were well played by Frank Lane, L. J. Frier, Louis Gordon, Robert Spooner, Lead Davis, Olive Grove, and Florence Hill. The three scenes used were very good. Robert Emmet 13-15. Such a Little Queen 20-25.

Manager Frank H. Henderson, of the Majestic and the Academy of Music, is much more free from carbonics. He has had a number of them lately, and upon being told that each carbonic he had was worth a thousand dollars, replied: "Give me the carbonics."

The season at the Bon Ton Theatre may close very early, in order to get into motion pictures. The World of Pleasure was at the Bon Ton 2-4 to fine business. The Imperials were here 6-8 to very good patronage. Harry L. Cooper, of this city, is the comedian. One of the principal acts is that of Mile. Cinema and her French statuary, which is artistic. The Star show Girls 9-11. Pat White's Gaiety Girls 13-15.

The Spooner Stock co. reception took place 7, after the matinee performance. The Shakespeare Club, of New York, occupied boxes here at the Orpheum Theatre and was well pleased with Edna May Spooner as Juliet.

Edwin H. Curtis, stage-manager of the Spooner Stock co. here at the Orpheum Theatre, will close with that co. about April 1. After a rest of one week he assumes charge of the Columbia Theatre, Washington, D. C., and as stage-manager is now engaging the co. for a summer season of stock.

WALTER C. SMITH.

HOBOKEN.

Florence Gear, Virginia Howell, Elizabeth Rathburn, and Dorothy Stanton Well Received.

East Lynne, the play that will never lose its drawing power, was presented by the Cora Payton co. at the Gaiety 6-11. Florence Gear portrayed the role of Lady Isabel admirably, and trayed the role of her ruined personality, Virginia Howell as Barbara Hare enacted that thankless role in her usual clever manner. Elizabeth Rathburn scored as the snappy and cross old maid, Miss Carlisle, her appearance was in harmony with the character, and she kept her audience in an uproar while she was on the stage. Dorothy Stanton replaced Mabelle Little in a very satisfactory manner. Little Lottie Quinn as Willie was excellent, and shared the curtain calls with Miss Gear. Claude Payton gave a manly portrayal of Archibald Carlyle. Bernard McOwen as Sir Francis Levison impersonated the man who causes all the trouble in his usual clever way. The patrons of the Gaiety always give Mr. McOwen a hearty welcome, which he deserves. Harry B. Roche as Lord Mount Severn and John Gray as Richard Hare were satisfactory.

Robert Livingston and Frank Armstrong in their small roles. Albert O. Warburg, one of the best "old men" impersonators, gave a remarkable performance as Mr. Dill. In voice and appearance he was perfect. Mr. Warburg has just recovered from a short illness. Notwithstanding the Lenten season, large audiences filled the house. Next week when we were Twenty-one.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The Ten Aeroplane Flies in a breezy one-act musical farce formed the nucleus of a good bill Feb. 25. D. T. McCracken and Gladys St. John in a singing and talking act was also a good number. A comedian, William McDeville and picture, drew the usual mid-week throng 3. A pleasing programme was offered.

A large audience will greet the return of Lyman Howe's pictures 16. The Texas Ranger 17. The Hokey will have its local lining 20. To be followed by The Flower of the Ranch 27.

ITEMS: John V. Conner, a former favorite singer at the Auditorium, has just closed a vaudeville engagement of ten weeks over the Western Wheel, and returned to New York to join The Navy Blue co., which began rehearsals 9.—Manager R. B. Helme, of the Opera House, Mt. Holly, N. J., announces that hereafter Thursday night of each week will be known as vaudeville night.—Surrounding towns were largely represented at the Burnt Cork Minstrel Show 22, 23. The boys were pictured and proclaimed "the best ever" by the metropolitan papers.—Harry Worthington, of Orlingwood, N. J., a former member of the Burnt Cork, was given a hearty reception by that organization while in town 22.

ELIZABETH.—PROCTOR'S (Fred Thompson): Caroline Schroeder, comedienne; Mayer and Hyde, English comedy team; Cameron and Devlin, song and talk; The Deluge, a strong dramatic sketch; Bingham, ventriloquist; Pioronce, clown; comedienne; Dreams and Goodwill; Henman Trio, sensational and comedy bicyclists.

ITEMS: Manager Thomson recently learned the mysteries of Blodion, and is now a full-fledged member of the great Order.—Susan Mason, the theatre's favorite singer, has recovered from a recent indisposition.

UNION HILL.—HUDSON THEATRE: Appearing 6-12 were Paul Dickey and co., the Arlington Four, Clarence Wilbur and his Ten Funny Folks, Stella Morriston's Trained Ponies and Wolf Hounds, the Langhams, Buncher and Alger, and the Balmers.

NEW YORK.

BUFFALO.

John Drew and Leslie Carter Well Received—Other Bills of the Week.

John Drew in Smith, a most delightful comedy, was the attraction at the Star 2-4, and was rewarded with very large audiences.

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AGENTS AND PRODUCERS

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David Kessler in The Wedding Day attracted a fair house to the Teck 5. Mrs. Leslie Carter in Two Women was received with enthusiasm by capacity business 6-11. Mrs. Carter has done nothing better since her Kaza, and is ably supported by a capable co., prominent in which is E. J. Hatfield.

By long odds the best musical comedy co. seen here at popular prices was The Soul King, which attraction held the boards of the Lyric 6-11. The S. B. O. sign was displayed at every performance.

Our old friend Spencer Aborn fairly outdid himself in his stupendous production of The Bohemian Girl, which was greatly enjoyed by satisfactory business at the Star 6-11. The principal acts as well as the chorus were excellent, and the staging and costuming have seldom, if ever, been equaled in this city. Mr. Aborn is to be congratulated upon his efforts to rise to the standard of English opera in this country, and it is to be hoped this gentleman will meet with the success his efforts deserve.

Lawrence Weber offered The Parisian Widow at the Garden 6-11.

The Rector Girls kept things moving lively at the Lafayette 6-11.

Guy H. Hoffman has returned to this city, after a very successful season of vaudeville. P. T. O'CONNOR.

SYRACUSE.—WIETING (John L. Kerr): Mrs. Leslie Carter in Two Women, supported by E. J. Hatfield and a competent co., attracted fairly 2-4. Pavlova and Mordkin, with the Imperial Russian Ballet, returned to good house. S. Aborn's English Grand Opera co. in Lucia Faust, and Martha: delighted fair-sized audience 7. Eugene Battain, George Pickering, and Edith Helena contributed excellent vocal efforts. Wright Lorimer in The Shenard King 13-15.—BASTABLE (S. Bastable): Martin's U. T. C. to packed houses 2-4. Billy the Kid attracted well 6-8. My Cinderella, Girl 9-11. Sin Honking 13-15. Caught in Mid-Ocean 16-18.

ITEMS: The new Empire Theatre, which is rapidly nearing completion, will open 20-25 with Follies of 1910 as the inaugural attraction. The color scheme will be green and gold, and of empire design, a green velvet carpet will extend from the foyer to the orchestra rail, the chairs of green plush with a gold wreath and letter E and the curtain a handsome green silk velour.

The stage, which will contain all modern devices, will be 75 feet wide, wall to wall, 40 foot curtain line to back wall, with a proscenium opening of 40 feet. The orchestra chairs will be 24 inches, with a 20-inch space between and of the best quality manufactured. Both balconies are built on the cantilever plan. The corridor entrance is finished in marble is 80 feet long, with solid mahogany woodwork. The house is absolutely drop-proof, and has all other safety features. The auditorium is spoon-shaped, thus insuring an unobstructed view for all. A roof-garden will be another new feature. The seating capacity is 1,700, with 700 seats on the lower floor. Klaw and Erlanger attractions will be played. Following in the roster: M. E. Wolf, manager; Frederick Gage, representative; Frank T. Shyne, treasurer; James O'Connell, stage-manager; William Munstrell, leader, and James Curtis, orchestra doorman.—Benjamin Stevens, representing Klaw and Erlanger, and M. E. Wolf, of Rochester, the latter manager of the new Empire Theatre, were in town overlooking the house 8.

ALBANY.—HARMANSON BLANCHARD HALL (J. Gilbert Gordon, res. mar.): Anna Pavlova and Mikhail Mordkin, with the Imperial Ballet and Orchestra, 7, with a special matinee, scored a most pronounced success, drawing two audiences which packed the house to the doors. The various classical dances were exceedingly applauded. Stereon's U. T. C. 10. Viola Al-lan in The White Knight 11. Aborn's English Grand Opera co. 13-15.—EMPTON (James H. Rhodes, res. mar.): Robinson Crusoe Girls 2-4 gave a good, strong up-to-date performance to full capacity business. The Colleen Girls 5-8 with Joe Fields, supported by George H. Scanlon.

COSHOCTON.—SIXTH STREET THEATRE
(John Williams): Violet Worth Stock co. 6-11
The Transgressors, A Southern Rose, Cora
and Otto, Woman Against Woman, Sunshine
and Shadow., The Gutter Persha Girl; fair co.
and business. Cutter Stock co. 13-18. Shoshan's
and Opera co. 20. Jesse James 22. Adelaide
Burton 27. Madame Sherry 29. The Thief 30.

MEMPHIS.—LYONUM (Clarence Weis): Low Dockstader Feb. 26. Madame X 27-4. All Star Yiddish co. in The Jewish South 5. Blanche King in The Yankee Girl 4-2. Max Lewis in

community has been in existence for many years. It is a very old community and has been in existence for many years. It is a very old community and has been in existence for many years.

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EL PASO.—THEATRE (Crawford and Rich): Georgia Minstrels Feb. 25: fair business only. Time, the Place and the Girl 26, 27: enjoyable play to good houses. The House Man 28.—**CRAWFORD** (Crawford and Rich): The

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FISKE, MRS. (Harrison Gray Fiske, mgr.): New York city March 20—Indefinite.

FLANING ARROW (R. P. Kreyer, mgr.): Canton, Mass., 18; Worcester, Mass., 19; Haverhill, N. H., 21; Dover, N. H., 22; Gardiner, Me., 23; Bangor, Me., 24; Portland, Me., 25; Fairville 26, Norway 27, Berlin, N. H., 28.

FORTUNE HUNTERS (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6—Indefinite.

FOURTH HUNTERS (Cohan and Harris, mgrs.): Boston, Mass., 12-13.

FOURTH STREETS (Lieber and Co., mgrs.): Boston, Mass., Feb. 20—Indefinite.

GAMBLES (Anthony Production Co., mgrs.): New York city Oct. 21—Indefinite.

GENEALMA FROM MISSISSIPPI (Wm. A. Brady, mgr.): Miami, U. I., 18; Salt Lake City 19-18.

GEORGE GRACE (Wm. A. Brady, mgr.): Louisville, Ky., 13-18; Indianapolis, Ind., 19-18.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—Indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—Indefinite.

GILBERT WILLIAM (Charles Frohman, mgr.): New York city March 12—Indefinite.

GILBERT BARRY (Hayden and Boland, mgrs.): Louisville, Ky., 13-18; Columbus, O., 20-22; Dayton 23-25.

GIRL AND THE OUTLAW (R. J. Riddell, mgr.): Richmond, Ind., 12-15.

GIRL AND THE STEAMPIPE (Gaskill and Harvey, mgrs.): Philadelphia, Pa., 20-22.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Winchester, Ind., 18; Geneva 19, Elkhartville 17, Richmond 18, Dayton, O., 20-22; Columbus 23-25.

GIRL FROM BROOKS'S (A. H. Woods, mgr.): Southport, N. Y., 15; Catalina 16; Walden 17; Newburgh 18; Kingston 20; Danbury, Conn., 21.

GIRL FROM BROOKS'S (A. H. Woods, mgr.): Baltimore, Md., 20-22.

GIRL FROM BROOKS'S (Albert Hoogs, mgr.): St. Louis, Mo., 18; Tucson 19; Phoenix 17; Prescott 18; San Bernardino, Cal., 20; Redlands 21; Riverside 22; Santa Ana 23; San Diego 24, 25.

GIRL IN THE TAXI (A. H. Woods, mgr.): Portland, Me., 17-18.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Wausau, Wis., 17; New London 18; Antigo 20; Chippewa Falls 21; Baldwin 22; Tomahawk Grand Rapids 24; Stevens Point 25; Oshkosh 26.

GIRLS (Meyers Shubert, mgrs.): St. Louis, Mo., 12-18.

GRAUSTARK (Central; Baker and Castle, mgrs.): Greensburg, Pa., 18; Blairsville 19; Beaver Falls 17; Rochester 18; Mercer 20; Vandergrift 21; Tarentum 22; Monaca 23; Brownsville 24; Charleston 25.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Chicago, Ill., 12-18; Hammond, Ind., 19; No. Chicago, Ill., 20; Ottawa 21; Aurora 22; Deatur 23; Urbana 24; Loganport, Ind., 25.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Charlotte, N. C., 16; Statesville 19; Concord 17; Raleigh 18; Richmond, Va., 20-25.

HACKNEY, JAMES K. (William A. Brady, Ltd., mgrs.): New Orleans, La., 15-18.

HAROLD VIRGINIA (Arthur J. Ayresworth, mgr.): Jacksonville, Fla., 12; Hot Springs 20; Texarkana 21; Monroe, La., 22; Vicksburg, Miss., 23; Meridian 24; Tuscaloosa, Ala., 25.

HBB SON (Schiller Amusement Co., mgrs.): Birmingham, Ala., 13-18; Memphis, Tenn., 20.

HIGGINS, DAVID (K. D. Stair, mgr.): Toronto, Ont., 13-18; Detroit, Mich., 19-25.

HILLARD, ROBERT (Frederic Thompson, mgr.): Detroit, Mich., 13-18; Buffalo, N. Y., 16-18.

HODDER, WILLIAM (Lieber and Co., mgrs.): New York city Nov. 14—Indefinite.

HOUSE OF A THOUSAND CANDLES (Co. B.; Rowland and Gaskill's); Holstetia, Ia., 19; Storm Lake 17; Emmetsburg 18; Northville 20; Algona 21; Eagle Grove 22; Clarion 23; Hampton 24; Charlevoix 25.

HOW WITHIN THE GREEN SHUTTERS: Cincinnati, O., 12-18.

IN OLD KENTUCKY (Litt and Dinwail, mgrs.): Norfolk, Va., 13-18; Atlantic City, N. J., 20-22; Paterson 20-22.

JESSE JAMES (Orala Masco, mgr.): Franklin, Pa., 18; Mendocino 16; Sharon 17; Warren, O., 18; Alliance 20; Mansfield 21; Coshocton 22; Newmarket 23; Newbury 24; Steubenville 25.

KALICH HENRY (Meyers Shubert, mgrs.): Chicago, Ill., 12-18.

KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—Indefinite.

LACKAY, WILTON (L. S. Sire, mgr.): Cleveland, Ohio, 13-18; Chicago, Ill., 20-April 1.

LEVIATHAN YIDDISH PLAYERS: St. Paul, Minn., 16-18.

LIGHT ETHERAL (Nico Stair and Hayley, mgrs.): Utica, N. Y., 17-18; Syracuse 20-25.

LILY, THE (David Belasco, mgr.): Chicago, Ill., 6-18; Milwaukee, Wis., 20-23; Madison 24; Green Bay 25.

LOVE AND THE MOON (W. M. Hale, mgr.): Boston, Mass., 13-18; Providence, R. I., 20-25.

LOVE AND THE MOON (United Play Co., Inc., mgrs.): Ames, Ia., 15; Northville 18; Ireton 17; Sioux City 18; St. Paul, Minn., 19.

LOUIS WRIGHT (Wm. A. Brady, mgr.): St. Louis, Mo., 12-18.

MADAME WILLIAM (James A. Feis, mgr.): Aurora, Ill., 18; Joliet 19.

MADAME X (Western; Henry W. Savage, mgr.): Providence, R. I., 13-18; New Bedford, Mass., 20; Brockton 21; Framingham 22; Lawrence 23; Haverhill 24; Foxboro 25; N. H., 26.

MADAME X (Southern; Henry W. Savage, mgr.): Lafayette, Ind., 18; Frankfort, Ky., 19; Anderson, Ind., 17; Macon 18; Marion 20; Logansport 21; Ft. Wayne 22; Grand Rapids, Mich., 23; Kalamazoo 24; Jackson 25.

MADAME X (Western; Henry W. Savage, mgr.): Atlanta, Ga., 15-18; Nashville, Tenn., 20-22; Louisville, Ky., 23-25.

MAN ON THE BOX (H. E. Tromdale, mgr.): Franklin, Ind., 18; Green Castle 16; Brazil 17; Clinton 18; Attica 20; La Fayette 21; Monticello 22; Delhi 23; Kokomo 24; Rochester 25.

MANN, LOUIS (Wm. A. Brady, mgr.): Austin, Tex., 15; Temple 16; Taylor 17; San Antonio 18; Houston 19; Dallas 20; Fort Worth 21; El Paso 22; San Antonio 23; Austin 24; Temple 25.

MASON, JOHN (Meyers Shubert, mgrs.): New York city March 13—Indefinite.

MELVILLE, BOB (A. E. Sterling, mgr.): Syracuse, N. Y., 13-18; Rochester 16-18; Buffalo 20-22.

MILLER, HENRY (Henry Miller Co., mgrs.): New York city March 13—Indefinite.

MISSOURI GIRL (Joseph Smith, mgr.): Oxford, Miss., 17; Holly Springs 18; Jackson, Tenn., 20; Camden, Ark., 21; Stuttgart 22; Fordyce 23; Camden 24; Magnolia 25.

MISSOURI GIRL (Eastern; F. W. Richardson, mgr.): St. Louis, Mo., 12-18.

MODERN MONTECARLO (Meyers Shubert and Heffertin, mgrs.): Worcester, Mass., 13-18; Brooklyn, N. Y., 20-22.

MOTHER (William A. Brady, mgr.): Cleveland, O., 13-18; Cincinnati 19-22.

MRS. BIGGS OF THE CABRAGE PATCH (Meyers Shubert and Co., mgrs.): Grand Rapids, Mich., 12-15; Toledo, O., 16-18.

NIGHEE, THE (Wm. A. Brady, Ltd., mgr.): Brooklyn, N. Y., 12-18.

OLD HOMESTEAD (Frank Thompson, mgr.): Buffalo, N. Y., 13-18; Brantford, Ont., 20; Gait 21; London 22; St. Thomas 23; Hamilton 24.

OLD HOMESTEAD (Frank Thompson, mgr.): St. Cloud, Minn., 13; Brainerd 16; Crookston 17; Grand Forks, N. D., 18; Winthrop, Minn., 20; Grafton, N. D., 23; Fargo 24; Jamestown 25; Mandan 26.

OLIVER (J. H. Hewitt, mgr.): Grand Junction, Colo., 15; Provo, U. I., 18; Salt Lake City 19; Brigham 21; Levan 23; Pocatello, Ida., 22; Mountain House 24; Boise 25.

ONE VILLAGE POSTMASTER (W. E. Leonard, mgr.): Bytlesdale, Mo., 15; Calneville 16; La Grange, Mo., 17.

OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—Indefinite.

PAID IN FULL (Central; United Play Co., Inc., mgrs.): Holdrege, Neb., 19; Hastings 18; York 17; Nebraska City 13; Leavenworth, Kan., 20; Kearney 22; Wynote, Neb., 21; Morrill, Neb., 23; Council Bluffs 24; Clay Center 24; Lawrence 25; Hutchinson 26.

PAID IN FULL (Wagonwheel and Kemper, mgrs.): Pittsburgh, Pa., 13-18; Rochester, N. Y., 20-22.

PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Des Moines, Ia., 15; Bonaparte 16; Batavia 17.

PICK'S BOO BOY (Banner and Ottier, mgrs.): Carrollton, Ill., 18; Rockhouse 16; Winchester 17; Mascoutah 19; Hickoryville 21; Carbonate 22; Carterville 23; Marion 24; Mt. Vernon 25; Belleville 26.

POMEROY, WALKER (Lieber and Co., mgrs.): New York city Dec. 20—Indefinite.

POINTER, BRULAN (Harry J. Jackson, mgr.): Paterson, N. J., 13-18; Worcester, Mass., 20-22.

PRINCE OF HIS RACE (Oscar Graham, mgr.): Beverly, Kan., 15; Rocky 16; Madison 17; Lincoln 18; Kansas City, Mo., 21; Canton 22.

QUEEN OF THE HIGHWAY (Merriem and Heffertin, mgrs.): Milwaukee, Wis., 13-18.

REBRICA OF SUNNYBROOK FARM (Kiav and Reinger, mgrs.): New York city Oct. 3—Indefinite.

R

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GLASER, VAUGHAN (Vaughan Glaser, mgr.): Columbus, O., March 4-April 1.
GOTHAM: Brooklyn, N. Y.—Indefinite.
GRAND: Norristown, Pa., March 30—Indefinite.
GRAND (Bradley and Shelling, mgrs.): Reading, Pa., March 15—Indefinite.
HARVEY (Harvey D. Orr, mgr.): Peoria, Ill., March 12—Indefinite.

HICKMAN-SHERRY (Jas. D. Frendlove, mgr.):
Bloomington, Ill., Feb. 5—Indefinite.
HOLLAND, MILDRED (R. G. White, mgr.):
New York city March 20—Indefinite.
HOLLINGSWORTH TWINS (Low Gleason,
mgr.): Houston, Tex.—Indefinite.
IMPERIAL: St. Louis, Mo., Jan. 5—Indefinite.
IMPERIAL THEATRE (Kilmet and Geo.

INDIANA: South Bend, Ind., Sept. 4—Indefinite.
IRVING PLACE (Gustav Amberg, mgr.): New York city—Indefinite.
KEITH (James H. Moore, mgr.): Portland, Me.—Indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Springfield, Wash. D. C.—Indefinite.

LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—Indefinite.
LYONN (Louis Phillips, mgr.): Brooklyn, N. Y.—Indefinite.
LYRIC: Lincoln, Neb., Aug. 20—Indefinite.
LYTELL-VAUGHN: Albany, N. Y., March 20—Indefinite.
MAO LEAN (P. G. MacLean, mgr.): Indian-

apols, Ind. Feb. 30-April 20.
MARLOWE (Chas. B. Marvin, mgr.): Chicago,
Ill.—Indefinite.
MEEK, DONALD (Donald Meek, mgr.): Lowell,
Mass., Feb. 4—Indefinite.
MORRISON, LINDSAY: Lynn, Mass.—Indefinite.
MORART THEATRE (Stanford and Western,
managers): Union, N. Y., Jan. 22—Indefinite.

NATIONAL: Montreal, P. Q., Aug. 15—Indefinite.
NESHITT PLAYERS (D. M. Cauffman, mgr.):
Willes-Barre, Pa., Dec. 30—Indefinite.
NEW THEATRE (William Ames, director):
New York city Dec. 15—Indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka,
Kan., Aug. 30—Indefinite.

NORTH SIDE: (Frank North, mgr.): Oklahoma City, Okla., Sept. 15—Indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—Indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—Indefinite.
PARTILLO (W. A. Partillo, mgr.): Calgary, Alta., Can.—Indefinite.
RAYMON (E. J. Lawrence, mgr.): Toledo, O.

PAYTON (C. S. Payton, mgr.): Tolson, C.,
 Aug. 28—Indefinite.
 PAYTON (Corrie Payton, mgr.): Hoboken, N.
 J., Aug. 28—Indefinite.
 PAYTON'S LEE AVE. (Corrie Payton, mgr.):
 Brooklyn, N. Y., Aug. 28—Indefinite.
 PEOPLE'S (Chicago, Ill., Dec. 28—Indefinite.
 POLI (N. E. Poli, mgr.): Norwich, Conn., Dec.
 12—Indefinite.

POLL (N. E. Poll, mgr.): Scranton, Pa., Nov. 21—indemnity.
 POLLARD, DAPHNE (Edw. Keille, mgr.): Seattle, Wash., Feb. 18—indemnity.
 PRINCES: Des Moines, Ia., Aug. 28—indemnity.
 PRINGLE, DELLA: Boise City, Ida., Feb. 9—indemnity.
 RAYNES (William Raynes, mgr.): Auburn, N.

ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 18—Indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 22—Indefinite.
SCHULTZ (Haas and Keller, mgrs.): Sacramento, Cal., Oct. 31—Indefinite.
SHERMAN: Elgin, Ill.—Indefinite.

SPOONER, BOIL (Blaney-Spooner Co., mfgs.):
New York city Feb. 27—Indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner,
mgr.): Jersey City, N. J., Oct. 1—Indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 12—
Indefinite.
TEMPLE PLAYERS: Camden, N. J.—Indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.):
Loral, Mass., Feb. 1—Indefinite.

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THOMPSON-FLYNN (Monte Thompson, mgr.):
Hale, Mass., indefinite.
THOMPSON AND WOODS: Brockton, Mass.,
Dec. 20—indefinite.
TRAHERNE, J. (Trabern, mgr.): Nashville,
Tenn., Jan. 20—indefinite.
TERRELL: New York city—indefinite.
VAN DYKE-MATON (F. Macz, mgr.): Des
Moines, Ia., March 6—indefinite.
WARRINGTON (Jack Warburton, mgr.): Battle
Creek, Mich., Jan. 22—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha,
Neb., Aug. 27—indefinite.
YALE (Monte Thompson, mgr.): New London,
Conn., Feb. 22—indefinite.

TRAVELING STOCK COMPANIES

BIG EASTERN (M. A. Reid, mgr.): Centralia,
Ill., 12-15.
BOYER, NANCY (Fred B. Willard, mgr.):
Jackson, Mich., 12-15. Kalamazoo 19-April 1.
BROWN, KIRK (O. W. Miller, mgr.): Troy,
N. Y., 12-15. Poughkeepsie 20-25.
BUCKLEY, LOUISE (Harry Hamilton, mgr.):
Tombstone, Ariz., 12-15. Scotts 12-15.
CHAUNCEY-KRISTOFFER (Fred Chauncey, mgr.):
Middletown, N. Y., 12-15. Walden 27-April 1.
CHICAGO STOCK (Chas. H. Rosekam, mgr.):
Meriden, Conn., 12-15. Middletown 20-
25.
GULHANE'S COMEDIANS (Will E. Gulhane,
mgr.): Owensboro, Ky., 12-15.
DE LAOY, EIGH (Monte Thompson, mgr.):
Beverly, Mass., 12-15. Portland, Me., 20-25.
DEMORST COMEDY (H. F. Demorost, mgr.):
Gonales, Tex., 12-15.
DEMORST COMEDY (J. J. Williams, mgr.):
Mexico, Tex., 12-15.
DOUGHERTY (Dougherty and Cox, mgr.):
Bridgeport, Conn., 12-15. Bridge 19-15.
EOKER: Sterling, Neb., 12-15. North Platte 10-
15. Othman 20-25. Othman 20-25.
GORDINER BROTHERS: Albion, Ia., 12-15.
GRAYSON, HELEN (H. Appel, mgr.): Warren,
Pa., 12-15.
HALL, DON G. (Don G. Hall, mgr.): Marsh-
field, Wis., 12-15. Stevens Point 20-April 5.
HILLMAN'S (F. P. Hillman, mgr.): Guide Rock,
Neb., 12-15.
HILLMAN'S IDEALS (Lucy M. Hayes, mgr.):
Arlon, Neb., 12-15.
HIMMELIN'S ASSOCIATE PLAYERS (Jno. A.
Himmelin, mgr.): McKeesport, Pa., 12-15.
HIMMELIN'S IMPERIAL STOCK (Jno. A.
Himmelin, mgr.): Stratford, Ont., 12-15.
JEAVON, IRENE (Thos. J. Jeavon, mgr.): But-
ter, Pa., 12-15.
KEITH (Cato S. Keith, mgr.): Springfield, Ill.,
12-15. Danville 20-25.
LA FORTS, MAE (Joe McFaroe, mgr.): Chillico-
the, O., 12-15.
LYONUM COMEDY (Kembie and Sinclair's):
Paris, Ky., 12-15.
LYRIO (Campbell and Dibble, mgr.): Mankato,
Minn., 12-15.
MCDOWELL, RAY, PLAYERS: Greensboro, N. C.,
12-15. Wilmington 20-25.
MORAY (Le Comte and Fischer's): Okchaska,
Okla., 12-15. Ardmore 20-25.
NATIONAL (Lawrence McConnell, mgr.):
Lowry City, Mo., 12-15. Calhoun 17, 15.
PICKERTS, FOUR (Willie Pickert, mgr.):
Othman, Ga., 12-15. Thomasville 16-18.
ST. CLAIR, WINIFRED (Earl D. Sipe, mgr.):
Danville, Ill., 6-15. Perry, Ind., 20-25.
SPENCE THEATRE (Sons and Davis, mgr.):
Washington, Kan., 12-15. Waterville 20-25.
TAYLOR (H. W. Taylor, prop.): So. Framing-
ham, Mass., 12-15. Marlboro 20-25.
TAYLOR, ALBERT (R. J. Lassarre, mgr.):
Sweetwater, Tex., 15. Hamlin 16. Altus, Okla.,
17-15.
WINNINGER BROTHERS: Beardstown, Ill.,
12-15.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Messrs. Aborn,
mgrs.): New York city Feb. 20—indefinite.
ABORN GRAND OPERA (Messrs. Aborn,
mgrs.): Brooklyn, N. Y., 12-15.
ALMA, WHERE DO YOU LIVE? (Joseph M.
Weiser, mgr.): New York city Sept. 20—in-
definite.
ARCADEANS (Charles Frohman, mgr.): St.
Louis, Mo., 12-15.
ARCADEANS (Charles Frohman, mgr.): Port-
land, Ore., 12-15.
ARMSTRONG MUSICAL COMEDY: San Fran-
cisco, Cal.—indefinite.
BERNARD, SAMUEL (Messrs. Shubert, mgrs.):
Philadelphia, Pa., Feb. 27-March 15.
BLACK PATTI (H. Voelckel, mgr.): Wash-
ington, D. C., 12-15. Annapolis, Md., 20.
BOSTON GRAND OPERA (Henry Russell,
mgr.): Boston, Mass., Nov. 7—indefinite.
BROOKLYN IDOL (Dave Seymour, mgr.): Loui-
sville, Ky., 12-15. Indianapolis, Ind., 12-15.
BUSTER BROWN (Buster Brown Amusement
Co., mgrs.): Columbus, Miss., 15. Tuscaloosa,
Ala., 18. Birmingham 17. Gadsden 18. Talla-
doosa, 20. Anniston 21. Rome, Ga., 22. Athens
23. Atlanta 24.
CABILL, MARIE (Daniel V. Arthur, mgr.):
Chicago, Ill., March 12—indefinite.
CANDY GIRL (B. M. Garfield, mgr.): Wahpeton,
N. D., 12-15. Lisbon 16. La Moure 17. El-
landale 18.
CARLE, RICHARD (Frazee and Lederer,
mgrs.): New York city March 6—indefinite.
CAT AND THE FIDDLE (Chas. A. Seltan,
mgr.): St. Paul, Minn., 12-15. Minneapolis
19-25. Eau Claire, Wis., 20.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
Buffalo, N. Y., 12-15. Detroit, Mich., 20-25.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
Texasboro, Ark., 17.
CLIFFORD, BILLY (Bob Le Roy, mgr.): At-
lanta, Ga., 12-15.
DANIELA, FRANK (Chas. B. Dillingham,
mgr.): Pittsburgh, Pa., 12-15.
DE ANGELIS, JEFFERSON (Messrs. Shubert,
mgrs.): Lancaster, Pa., 12-15.
DILL, MAX (Max Dill, mgr.): Seattle, Wash.,
12-15. Vancouver, B. C., 20, 21. Westminster
22.
DOLLAR PRINCESS (Charles Frohman, mgr.):
Brooklyn, N. Y., 12-15. Washington, D. C.,
20-25.
DOLLAR PRINCESS (Charles Frohman, mgr.):
Nashville, Tenn., 14, 15. Louisville, Ky., 16-18.
KING, JULIAN (A. H. Woods, mgr.): Chi-
cago, Ill., March 6—indefinite.
FARTING PRINCESS (E. B. Salter, mgr.):
Parsons, Kan., 15. Tulsa, Okla., 18. Okla-
homa City 19, 20. Hobart 21. Ft. Worth,
Tex., 22. Sherman 23. Dallas 24, 25.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.):
Baltimore, Md., 12-15.
FRENCH OPERA (Julius Laville, mgr.): Mem-
phis, Tenn., 12-15. Kansas City, Mo., 12-25.
GIRL AND THE KAISER (Messrs. Shubert,
mgrs.): St. Louis, Mo., 12-15.
GIRL I LOVE (Harry Askin, mgr.): Chicago,
Ill., Feb. 5—indefinite.

GIRL OF MY DREAMS (Joe M. Gaites, mgr.):
Boston, Mass., 27-March 15.
GOLDEN GIRL (M. E. Blagor, mgr.): Toledo,
O., 12-15. Adrian, Mich., 15. Crawfordville,
Ind., 17. Matamoras, Ill., 15. St. Louis, Mo.,
18-25. Baltimore, Ill., 25.
GUNNING, LOUISE (Messrs. Shubert, mgrs.):
New York city Feb. 6—indefinite.
HAPPY HOLOGAN (Gus Hill, mgr.): Youngs-
town, O., 12-15.
HARTMAN, FRERIS: Los Angeles, Cal., Oct.
13—indefinite.
HEN-FRICK (Low Fields, mgr.): New York
city Feb. 4—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris,
mgrs.): Denver, Colo., 12-15.
HONEYMOON TRAIL (Kelly and Fitzgerald,
mgrs.): Ft. Wayne, Ind., 16. Muncie 17. Terre
Haut 18.
INTERNATIONAL CUP, BALLET OF NIAG-
ARA, and MARCHING THROUGH GEORGIA
(Messrs. Shubert, mgrs.): New York city Sept.
3—indefinite.
JANIS, ELLEN (Chas. Dillingham, mgr.): New
York city Feb. 2—indefinite.
JUVENILE BOSTONIANS (R. E. Lang, mgr.):
Hibbing, Minn., 12-15. Coleraine 18. Virginia
17. Clasket 18. Akely 23. Park Rapids 24.
Bank Center 25.
KATIE-DID (Joe M. Gaites, mgr.): Dubuque,
Ia., 12-15.
KISSING GIRL (John P. Slocum, mgr.): Ed-
monton, Alb., Can., 12-15. Lethbridge 16-18.
LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago,
Ill., Feb. 12—indefinite.
LITTLE MISS FIX-IT (Messrs. Werba and
Loewer, mgrs.): Buffalo, N. Y., 12-15. Roch-
ester 17. Philadelphia, Pa., 20-April 1.
MACDONALD, CHRISTIE (Werber and Loewer,
mgrs.): New York city Dec. 25—indefinite.
MADAM SHERRY (Co. B: Woods, Frazee and
Lederer, mgrs.): Philadelphia, Pa., March 13
—indefinite.
MADAM SHERRY (Co. B: Woods, Frazee and
Lederer, mgrs.): San Francisco, Cal., 27-
March 15. Los Angeles 20-25. Bakersfield 30.
MADAM SHERRY (Co. C: Woods, Frazee and
Lederer, mgrs.): Galveston, Tex., 14, 15. Aus-
tin 16, 17. Waco 18. San Antonio 19-23. Dallas
24-25.
MADAM SHERRY (Co. D: Woods, Frazee and
Lederer, mgrs.): Youngstown, O., 16. East Liv-
erpool 16. Wheeling, W. Va., 17, 18. Denver
Falls, Pa., 20. Butler 21. Greensburg 22. Mc-
Keesport 25. Conneville 24. Morgantown,
W. Va., 25.
MADAM SHERRY (Co. E: Frazee and Led-
erer, mgrs.): Ottawa, Ont., 12-15. Kingston
16. London 17. Hamilton 18. Toronto 20-25.
MARRIAGE A LA CARTE (Lieber and Co.,
mgrs.): Boston, Mass., March 6—indefinite.
MERRY WIDOW (Hastings: Henry W. Savage,
mgr.): San Francisco, Cal., 12-25.
MERRY WIDOW (Southern: Henry W. Savage,
mgr.): Chicago, Ill., March 12-April 1.
METROPOLITAN OPERA (Metropolitan Opera
Co., mgrs.): New York city Nov. 14—indefinite.
MIDNIGHT SONS (Low Fields, mgr.): Seattle,
Wash., 12-15.
MONTGOMERY AND STONE (Charles Dilling-
ham, mgr.): St. Paul, Minn., 12-15. Minne-
apolis 12-15.
MOORE, VICTOR (Frazee and Lederer, mgrs.):
Brooklyn, N. Y., 12-15.
MY GINGERBREAD GIRL (Delamater and Nor-
ris, mgrs.): Chicago, Ill., 12-15. Covington
16. Hinton, W. Va., 17. Charleston 18. Weston
20. Fairmont 21. Gratton 22. Sistersville 23.
Marietta, O., 24. Cambridge 25.
MY GINGERBREAD GIRL (Delamater and Nor-
ris, mgrs.): Philadelphia, Pa., 12-15. Bridge-
ton, N. J., 20. Bethlehem, Pa., 21. Allen-
town 22. Easton 23. Lansford 24. Mahanoy
City 25.
MY FRIEND FROM DIXIE (Dixie Amusement
Co., mgrs.): Chicago, Ill., 26-March 15.
NAUGHTY MARINETTA (Oscar Hammerstein,
mgr.): Boston, Mass., 6-15.
NEW COMIC OPERA (J. C. Williamson, Ltd.,
mgrs.): Philadelphia, Pa., 12-15.
NEWLYWEDS AND THEIR BABY (Eastern:
Leder-Bratton Co., props.): Peoria, Ill., 12-15.
Springfield 16-18. Indianapolis, Ind., 20-25. Ft.
Wayne 26.
NEWLYWEDS AND THEIR BABY (Western:
Leder-Bratton Co., props.): Bowling Green,
Ky., 19. Frankfort 16. Lexington 16. Port-
smouth, O., 20. Charleston, W. Va., 21, 22.
Huntington 23. Marietta, O., 24. Cambridge 25.
NINER MUSICAL COMEDY (Edwin Niner,
mgr.): Boone, Ia.—indefinite.
OPERA COMIQUE (Thos. Quintan, mgr.): Bris-
tol, Eng., 12-15. Cardiff, Wales, 20-25. Ply-
mouth, 27-April 1. Portsmouth 3-5.
PINK LADY (Kiaw and Bringer, mgrs.): New
York city March 13—indefinite.
POWERS, JAMES T. (Messrs. Shubert, mgrs.):
Spokane, Wash., 12-15.
PRINCE OF PILSEN (Henry W. Savage, mgr.):
Worcester, Mass., 12-15. Providence, R. I., 12-15.
Rome, N. Y., 20-April 1.
QUEEN OF THE MOULIN ROUGE (L. E.
Borke, mgr.): Lincoln, Neb., 15, 16.
RED MILL (Martin and Emery, mgrs.): Put-
nam, Conn., 15. New London 16. Williamette
17. Bridgeport 18.
SCHOOL DAYS (Stair and Havlin, mgrs.): Ft.
Wayne, Ind., 12-15. Grand Rapids, Mich., 16.
18. Toledo, O., 19-25.
SHERMAN, JOSEPH (J. A. Sanders, mgr.):
Akron, O., 15.
SHERMAN'S MUSICAL COMEDY (F. A. Wolf,
mgr.): Edmonton, Alb., Jan. 24-March 25.
SIDNEY, GEORGE (E. D. Stair, mgr.): Wash-
ington, D. C., 12-15. Pittsburgh, Pa., 20-25.
SMART SET (No. 1: Barton and Wiswell,
mgrs.): Indianapolis, Ind., 12-15.
SOUL KISS (Western: Middleton Bros., mgrs.):
Pittsburgh, Pa., 20-25.
STURGEON GINGERBREAD (Chas. A. Goeitler,
mgr.): London, Ont., 15. Barrie 16. Orillia
17. Sudbury 18.
SUNNY SOUTH (J. C. Rockwell, mgr.): Red
Wing, Minn., 15. Northfield 16. Waverly 17.
Tracy 18. Northfield 19. Brookings, S. D., 20.
Pinecone, Minn., 21. Dell Rapids, S. D., 22.
Flandreau 23. Madison 24. Carthage 25.
SUPERBA (Edwin Warner, mgr.): Chicago, Ill.,
12-15.
SWEETEST GIRL IN PARIS (Henry Askin,
mgr.): Kansas City, Mo., 12-15. St. Louis 12-
25.
TIME, THE PLACE AND THE GIRL (West-
ern: L. B. Willard, mgr.): St. Joseph, Mo.,
12-15. Des Moines, Ia., 16-18. Marshalltown
19. Boone 20. Perry 21. Grinnell 22. Oka-
lahoma 23. Ottumwa 24. Muscatine 25. Daven-
port 26.
WARD AND VOKER (Ed. D. Stair, mgr.): Cin-
cinnati, O., 12-15. Chicago, Ill., 12-April 1.
WHEN SWEET SIXTEEN (Kryer-Wall Co., Inc.,
mgrs.): Chicago, Ill., Feb. 12—indefinite.

WINNING MISS (Boyle Woolfolk, mgr.): Nash-
ville, Tenn., 12-15. Knoxville 12-25.
WOODRUFF, HENRY (Mort H. Blagor, mgr.):
Cincinnati, O., 12-15.
WINN'S MUSICAL COMEDY (A. M. Winn,
mgr.): Tucson, Ariz., March 8—indefinite.

MINSTRELS

BIG CITY (John W. Vogel, mgr.): Warren, O.,
12-15. Akron 16-18.
DOCKTADDER'S LEW (O. F. Hodge, mgr.):
Dallas, Tex., 15.
DUMONT'S MINSTRELS: Philadelphia, Pa.,
Aug. 20—indefinite.
EVANS' HONEY BOY (J. M. Welch, mgr.):
Newark, N. J., 12-15. New York city 20-25.
FIELD'S GREATER MINSTRELS (Al. G.
Field, mgr.): Vinita, Okla., 15. Parsons, Kan.,
16. Independence 17. Coffeyville 18. Joplin,
Mo., 19. Tulsa, Okla., 20. Muskogee 21. Ft.
Smith, Ark., 22. Hot Springs 23. McAlester,
Okla., 24. Chickasaw City 25, 26.
GEORGIA TROUADOURS (Wm. McCabe,
mgr.): Gilman, Ia., 15, 16. Blairtown 17, 18.
Norway 19, 20. Tama 21. Traer 22. Rainbeck
23. Grundy Center 24.

BURLESQUE

AL BEEVES' BEAUTY SHOW (H. N. Homan,
mgr.): New York city 12-25.
AMERICANS (Teddy Symonds, mgr.): Wash-
ington, D. C., 12-15. Baltimore, Md., 20-25.
BEAUTY TRUST (H. W. Thompson, mgr.):
Toledo, O., 12-15. Chicago, Ill., 12-25.
BEHMAN SHOW (Jack Behman, mgr.): Boston,
Mass., 12-15. Albany, N. Y., 20-25. Schenec-
tady 22-25.
BIG BANNER (Frank Livingston, mgr.):
Bridgeport, Conn., 12-15. Springfield, Mass.,
16-18. Providence, R. I., 20-25.
BIG GAITY (Columbia Amusement Co.,
mgrs.): St. Louis, Mo., 12-15. Kansas City
16-18.
BIG REVIEW (Henry P. Dixon, mgr.): Pat-
erson, N. J., 12-15. Jersey City 12-15. Scranton,
Pa., 20-25. Wilkes-Barre 20-25.
BOHEMIANS (Al. Lubin, mgr.): Albany, N. Y.,
12-15. Brooklyn 20-April 1.
BON TON: Pittsburgh, Pa., 12-15. Cleveland,
O., 20-25.
BOWERY (E. Dick Rider, mgr.): Washington,
D. C., 12-15. Pittsburgh, Pa., 20-25.
BRIGADIER (Louis Stark, mgr.): Kansas
City, Mo., 12-15. St. Louis 12-25. E. St.
Louis, 12, 25.
BROADWAY GAYETY GIRLS (Louis Ober-
worth, mgr.): St. Paul, Minn., 12-15. Omaha,
Neb., 12-25. St. Joseph, Mo., 22-25.
CENTURY GIRLS (Jack Faust, mgr.): Detroit,
Mich., 12-15. Buffalo, N. Y., 20-25.
CHERRY BLOSSOMS (Charles F. Edwards,
mgr.): Brooklyn, N. Y., 6-15. New York city
20-April 1.
COLLEGE GIRLS (Max Spiegel, mgr.): Brook-
lyn, N. Y., 12-15. New York city 20-25.
COLUMBIA (Frank Logan, mgr.): New York
city 12-15. Philadelphia, Pa., 20-25.
CORN CORNER GIRLS (Sam Robinson, mgr.):
Brooklyn, N. Y., 12-25.
CRACKERJACKS (Harry Local, mgr.): Cleve-
land, O., 12-15. Toledo 10-25.
DAINTY DUCHESSES: Philadelphia, Pa., 12-15.
Baltimore, Md., 12-25.
DRAKILL (Isay Grodz, mgr.): Omaha,
Neb., 12-15. St. Joseph, Mo., 16-18. Kansas
City 12-25.
D'OKLINGS (Frank Calder, mgr.): Pittsburgh,
Pa., 12-15. Cleveland, O., 12-25.
FAD AND FOLLIES (Chas. B. Arnold, mgr.):
Cincinnati, O., 12-15.
FOLLIES OF NEW YORK AND PARIS (E. M.
Rosenthal, mgr.): Minneapolis, Minn., 12-15.
Milwaukee, Wis., 12-25.
FOLLIES OF THE DAY (Barney Gerard,
mgr.): Milwaukee, Wis., 12-15. Minneapolis,
Minn., 12-25.
GINGER GIRLS (Lou Hartig, mgr.): St. Louis,
Mo., 12-15. Kansas City 12-25.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.):
Cincinnati, O., 12-15. Chicago, Ill., 12-25.
GIRLS FROM HAPPYLAND (R. W. Chapman,
mgr.): Toronto, Ont., 12-15. Buffalo, N. Y.,
20-25.
GOLDEN CROOK (James Fulton, mgr.): Chi-
cago, Ill., 12-15. Cincinnati, O., 12-25.
HASTINGS' BIG SHOW: Buffalo, N. Y., 12-15.
Rochester 20-25.
IMPERIALS (Sam Williams, mgr.): Wilkes-
Barre, Pa., 12-15. Scranton 16-18. Albany,
N. Y., 20-25.
IRWIN'S BIG SHOW (Archie Bennett, mgr.):
Omaha, Neb., 12-15. Minneapolis, Minn., 19-
25.
JARDIN DE PARIS GIRLS (Will Boehm,
mgr.): New York city 12-15. Paterson, N. J.,
20-25. Jersey City 23-25.
JERRY LILIES (James Cooper, mgr.): Brook-
lyn, N. Y., 12-15. Newark, N. J., 20-25.
JOLLY GIRLS (E. E. Patton, mgr.): Buffalo,
N. Y., 12-15. Toronto, Ont., 20-25.
KENTUCKY BELLES (C. E. Foreman, mgr.):
New York city 12-25.
KNICKERBOCKERS (Louis Bobbe, mgr.): Ho-
boken, N. J., 12-15. New York city 20-April 1.
LADY BUCCANNERS (M. Strouse, mgr.): Mont-
real, P. Q., 12-15. Boston, Mass., 20-April 1.
LOVE MAKERS (Sam Howe, mgr.): Philadel-
phia, Pa., 12-15. Brooklyn, N. Y., 20-25.
MAJESTIC (Fred Irwin, mgr.): Kansas City,
Mo., 12-15. Omaha, Neb., 12-25.
MARATHON GIRLS (Pall Sheridan, mgr.):
Schenectady, N. Y., 12-15. Albany 16-18. Bos-
ton, Mass., 20-25.
MERRY MAIDENS (Edward Shafer, mgr.):
Louisville, Ky., 12-15. Cincinnati, O., 12-25.
MERRY WHIRL (Louis Eustein, mgr.): Minne-
apolis, Minn., 12-15. St. Paul 12-25.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Provi-
dence, R. I., 12-15. Boston, Mass., 20-25.
MISS NEW YORK JR. (Wm. Pennsney, mgr.):
New York city 6-15. Newark, N. J., 20-25.
MOULIN ROUGE (Maurice Jacobs, mgr.): Bal-
timore, Md., 12-15. Allentown, Pa., 20. Read-
ing 21. Harrisburg 22. Altoona 23. Johnstown
24.
PARISIAN WIDOWS (Weber and Rush, mgrs.):
Rochester, N. Y., 12-15. Schenectady 20-22.
Albany 23-25.
PASSING PARADE (Clarence Burdick, mgr.):
Newark, N. J., 12-15. New York city 20-25.
PAT WHITE'S GAITY GIRLS (Walter
Greaves, mgr.): Jersey City, N. J., 12-15.
Paterson 16-18. Wilkes-Barre, Pa., 20-22.
PENNYANT WIDOWS (Bob Miles, mgr.): Chi-
cago, Ill., 12-15. Milwaukee, Wis., 12-25.
QUEEN OF BOHEMIA (Max Siegel, mgr.):
Chicago, Ill., 6-15. Detroit, Mich., 20-25.
QUEENS OF THE JARDIN DE PARIS (Joc.
Howard, mgr.): Milwaukee, Wis., 12-15. Chi-
cago, Ill., 12-April 1.
RECTOR GIRLS (Morris Weinstein, mgr.): To-
ronto, Ont., 12-15. Montreal, P. Q., 20-25.
RENTS-SANTLEY (J. E. Early, mgr.): Detroit,
Mich., 12-15. Toronto, Ont., 20-25.
ROBINSON'S ORCHON GIRLS (Chas. Robin-
son, mgr.): New York city 12-15. Philadel-
phia, Pa., 20-25.
ROLLICKERS (Alex. Gorman, mgr.): St. Louis,



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for the supremacy
which it gloriously
maintains today

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

Mo., 12-15. E. St. Louis, Ill., 10. Indian-
apolis, Ind., 12-25.
ROSE SYDELL'S (W. S. Campbell, mgr.): Al-
bany, N. Y., 12-15. Schenectady 16-18. Brook-
lyn 20-25.
RUNAWAY GIRLS (Peter S. Clark, mgr.): New
York city 6-15. Bridgeport, Conn., 20-22.
Springfield, Mass., 22-25.
SAM T. JACK'S (Geo. T. Smith, mgr.): Bos-
ton, Mass., 12-25.
SEERNADERS (Geo. Armstrong, mgr.): Chi-
cago, Ill., 12-25.
STAR AND CARTER (Frank Wisniewski, mgr.):
Boston, Mass., 12-15. New York city 20-25.
STAR SHOW GIRLS (John T. Baker, mgr.):
Scranton, Pa., 12-15. Wilkes-Barre 16-18.
Philadelphia 20-25.
TIGER LILIES (Wm. Drew, mgr.): Chicago,
Ill., 12-15. Detroit, Mich., 12-25.
TROUADOURS (Chas. H. Waldron, mgr.): New-
ark, N. J., 12-15. Hoboken 20-25.
VANITY FAIR (Gus Hill, mgr.): Baltimore,
Md., 12-15. Washington, D. C., 20-25.
WASHINGTON SOCIETY GIRLS (Lou Watson,
mgr.): Boston, Mass., 12-15. Jersey City, N. J.,
20-22. Paterson 23-25.
WATSON'S (W. E. Watson, mgr.): Indianap-
olis, Ind., 12-15. Louisville, Ky., 12-25.
WISE GUY (Edmund Hayes, mgr.): Harris-
burg, Pa., 15. Altoona 16. Johnstown 17. Pitts-
burgh 20-25.
WORLD OF PLEASURE (Gordon and North,
mgrs.): Philadelphia, Pa., 12-15. Washington,
D. C., 20-25.
YANKEE DOODLE GIRLS (Sol Myers, mgr.):
Cleveland, O., 12-15. Chicago, Ill., 12-25.

SANDS.
CINCINNATI ORCHESTRA (Leonold Stokow-
sky, conductor): Toledo, O., 21.
NEW YORK SYMPHONY (Walter Damrosch,
conductor): Cleveland, O., 21.
MISCELLANEOUS.
BOBCHARD, ADOLPHE: Washington, D. C.,
15.
DUNCAN, ISADORA: Cleveland, O., 21.
ELMAN, MISCHA: Milwaukee, Wis., 19.
FLINT, HERBERT L. (A. H. Hughes, mgr.):
Montgomery, Ala., 12-15. Augusta, Ga., 20-25.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.):
St. James, Minn., 12-15. Worthington 16-18.
Hoxs Falls, N. C., 20-25.
HOFMANN, JOSEF: Chicago, Ill., 19.
ITA (O. L. Lynne-Pallon, mgr.): Bloomington,
Ind., 12-15. West Baden 19.
JONKILL, MME. JEANNE: Milwaukee, Wis.,
16.
LITCHFIELD TRIO, NEIL: Schenectady, N. Y.,
15. Poughkeepsie, N. Y., 15.
MILNER AND BOULEVER (Harry Rouciere,
mgr.): Lancaster, N. H., 15. Littleton 16.
Berlin 16. Norway, Me., 20. Portland 21. Gard-
ner 22. Bangor 24, 25.
NEWMAN, HYPNOTIST: Out Bank, Mont., 15.
18. Chester 17, 18. Concord 12-21.
RAYMOND, THE GREAT (Maurice F.
Raymond, mgr.): Malaga, Spain, 16-20. Car-
tagena 21-27. Valencia 28-April 5. Madrid—
indefinite.
ST. DENIS, RUTH (Henry B. Harris, mgr.):
Cedar Rapids, Ia., 15. Des Moines 16. Kansas
City, Mo., 17. Topeka, Kan., 18.
TETRAZENI, MME.: Washington, D. C., 20.
New Haven, Conn., 22. Montreal, P. Q., 24.
THURSTON, HOWARD: Chicago, Ill., 6-25.

MOTION PICTURES

"SPECTATOR'S" COMMENTS

LAST week on this page The Spectator started to tell a story to illustrate a point, but he cut the story short with a promise of telling it this week, the reason being that the bottom of the page had been reached and it was desired to confine these comments to a single page of *THE MIRROR*. All that was necessary for The Spectator to do was to write "To be continued in our next." How happy the film maker would be if he could do the same thing instead of being obliged to cut and squeeze his production to get it into a thousand-foot reel! But this is not telling the promised story. The subject under discussion by The Spectator was the complaint of a certain film director that some actors and actresses who see their names mentioned in the letters to The Spectator, or in the replies to those letters, are contracting the habit of using the publicity as an excuse for demanding more pay. This led The Spectator to refer to the falling of exaggerated ego as one of the peculiarities of some actor folk that often obstructs their permanent progress. And to illustrate this point the story was started.

Now for the story: In a certain motion picture studio in New York a player was recently engaged to play a part, for which he appeared to be well fitted. Several scenes were completed and the new man really showed up very well. He had made a good impression, and privately the management was considering the idea of offering him a permanent position in the stock. When it came to completing the scenes of the film all the players in the cast assembled, excepting the particular one mentioned. Instead of showing up he sent a letter stating that he had now appeared as the principal character in a number of scenes and the company couldn't proceed with the production without him. Therefore he would refuse to go any further unless they would sign up a year's contract with him for the permanent stock. What did the company do? It cost several hundred dollars extra, but they threw away the negative already completed, employed a new man, and made the entire picture over again. The swelled-headed hold-up actor didn't even get an acknowledgment of his letter, and perhaps he doesn't know to this day what struck him.

This may be an exceptional case of swelled head. There are probably very few players who would deliberately duplicate this particular act of asininity. But it is nevertheless an authentic instance of the disastrous results of exaggerated ego. The Spectator is therefore quite ready to believe that there are players who have imagined that they are indispensable to the film-making company for whom they are working, merely because some enthusiastic picture patron in Kalamazoo or Canal Dover has written to *THE MIRROR* asking who they are. It is also quite possible that another complaint of the director in question is warranted by a basis of fact. He declares that some of the players themselves write let-



EDITH L. STOREY

The capable little lady in Motion films

ters, or get friends to write them, to The Spectator asking for the names of the persons playing the parts in which they have appeared. The world is quite well supplied with foolish people who have an altogether unwarranted conception of their own importance, and the dramatic profession no doubt has its full share of them. Probably more than its share, for the nature of the calling, as remarked before by The Spectator, tends in that direction. But it doesn't get them anywhere. Self-praise and unwarranted conceit will not bring success to an actor. He must be able to deliver the goods, and this is truer of the acting profession than almost any other. The quack doctor, the lime-light lawyer, and the self-advertising journalist often get away with the bluff, but the bad actor seldom if ever. The public will judge him on his merits alone and refuse to accept his own estimation of his ability.

The player who runs to the company manager for an increase in salary every time he sees an agate line in *THE MIRROR* mentioning his name is pretty sure to find himself in the predicament of the grocer's boy. The story is an old one, but it fits in pat and may bear repetition. The grocer's boy struck his employer for a raise of a dollar a week on his pay for three weeks in succession. The first two times the grocer stood the raise, because the boy was really a promising youngster. On the third occasion the boy accompanied his demand with the declaration: "You can't get along without me." "What if you were to die?" asked the grocer. "Oh," replied the boy, "in that case I suppose you would have to get along without me." "Well, then," responded the grocer, "consider yourself dead." Figured on this basis, what would be the death rate in the acting profession?

That other class of players—those who are charged with writing letters about themselves to The Spectator—suggests another story. It isn't so old as the story of the grocer's boy, and, in truth, has never been in print so far as The Spectator can recall. A spiritualistic society in Pennsylvania was considering the question of sending a delegate to a national convention. The matter was argued pro and con at great length and with great fervor, until finally one of the most assertive and pompous of the younger spiritualistic mediums arose and declared that he would speak as the mouthpiece of his "control." His words were therefore alleged to be, not his own, but those of the spirit on the other plane who had chosen him for his medium. The society ought surely, declared the shade of the departed, to send an able and vigorous delegate to the coming convention and pay his entire expenses. The reasons were many and manifest, and the shade proceeded to propound them with fine force. Finally he concluded amid the most impressive silence: "And now, my dear brothers and sisters who are still living on

the earth plane, let me say to you as my last and most important word of advice, that among you all there is no one more competent and better able to represent you in the convention hall with honor and credit to both you and himself, than the young man through whom I am now speaking." It is needless to say he didn't get the job.

Readers of *THE MIRROR* who honor The Spectator by writing letters to him need not imagine from the foregoing that there is a suspicion that they are actors or actresses trying to boost themselves by the simple means of asking questions about themselves and signing fictitious names. There may be a few scattering instances of this kind among the letters to The Spectator, but the great bulk of them are undoubtedly genuine inquiries by picture spectators concerning players in the films who have attracted their special attention. The curiosity that is being exhibited by picture show patrons, as evidenced by letters of inquiry to *THE MIRROR*, is no new thing. On the contrary, every film-making company has had abundant evidence of its own on this point. Some of the film makers have received literally hundreds of similar inquiries. The reason that these film fans are now writing to *THE MIRROR* in such number is simply because they are finding out that *THE MIRROR* may reply to their questions.

The Spectator regrets to learn from the *Nichelodeon*, the excellent Chicago trade paper, occasionally referred to on this page, that after its issue of March 25 it will cease to exist. In its place will appear a monthly publication to be called *Metography*, to be devoted to the motion picture in other than the amusement field. The reason for the passing of the *Nichelodeon* is frankly stated to be lack of patronage. The manufacturers and distributors of films and film supplies failed to respond with advertisements, and without advertisements the publication could not support itself. But while sincerely regretting that the paper has not been able to command sufficient patronage to warrant its continuance, it is with even more regret that The Spectator notes the ill-natured and obviously uncalled for slurs which the *Nichelodeon* flings at the motion picture interests to whom it has recently been going hat in hand. The manufacturers could not see any particular necessity for advertising in the publication, and hence they are accused of "betrayal," "lack of principle," and "absence of commercial honor." Therefore the determination "to waste no more time and money in proffering aid to a graceless cause."

In view of this exhibition of rage by the *Nichelodeon*, however excellent that paper may have been as a trade publication, its passing must now take on a comical aspect. Instead of being a tragedy, with a corpse over whom genuine tears may be shed, it becomes a farce comedy—a joke. Nobody asked it to step into the breach and save the motion picture business. It entered the field entirely of its own accord, expecting to make a pot



ADRIENE KROELL
Leading lady in the "American" films



Strong, B'lym

LEO DELANEY

One of the popular leading men of the Vitaphone stock

of money out of it, and now because the trade did not open up its purse strings and hand out the cash in generous sums, the entire bunch is a set of no-good pikers, adventurers, betrayers and men without honor. After this abuse of the manufacturers it is not surprising to see in the same announcement a slap at one of its contemporaries that has been more fortunate. Read this:

"It is worth noting in passing as gauging accurately the mental caliber of those business adventurers now associated with the business that the largest, most powerful and only well established faction of this vast and wealthy industry has as its only journalistic representative a puny organ so inadequate and puerile that it has quoted from our pages because its own admittedly could not ask credence anywhere!"

The truth about the failure of the *Nickelodeon* to gain a foothold in the motion picture field is this: There was

and is no sufficient demand for it. The field was already occupied by more papers than it could profitably support. It is not a large field, but, on the contrary, is decidedly restricted—that is to say, it is restricted and limited as a trade, and it is mainly as a trade that the *Nickelodeon* and the other trade papers have treated it. Considered from the professional side, the actors and the public interested in the actors, the field is immense and ever increasing in its possibilities. But the public and the players find no interest whatever in the technical matters connected with the manufacturing end. Even the exhibitors, who constitute the only numerous branch directly interested in the film business, care nothing for technical information. They are amusement managers, largely recruited from other amusement fields, and the things that interest them are more apt to be found in amusement papers than in trade journals.

All this suggests the question: Why the trade paper,

anyhow? And it is a question that has often been asked. There are not over twenty concerns in the United States now manufacturing motion picture films. Of this twenty there are only a few over half that can be counted as of any particular consequence in the business. Add to these fifteen or twenty manufacturers a constantly dwindling few scores of exchanges, and a dozen or more firms dealing in supplies and we have the sum total of the motion picture field as a trade. What earthly excuse has this limited field for even one trade paper, let alone four or five? The best answer is a turn to the pages of the publications themselves. Absolutely the only reading matter they contain that is read by more than a handful of people, is the space they devote to the acting and the exhibiting branches of the business, and, as already shown, these matters are not of a trade nature, but concern the profession of acting and the management of amusement enterprises.

THE SPECTATOR.

Letters to "The Spectator"

"The Spectator" cannot undertake to reply to every letter sent it, and for this reason, write on one side only of the paper and put in print, if you use initials or a nom de plume, accompany the communication with your

Got It Half Correct, Anyway.

Kirkwood, Mo., Feb. 20, 1911.

To The Spectator:

Sir.—In your last edition of *The Mirror* I note that you have placed a letter I wrote to you concerning a gentleman playing lead for the Imp. Company who I thought had the name of Mr. King; also I note that the letter was not signed. If such is the case, it was all through a mistake, as I have no reason why I should fail to sign my name. My name is Ethel G. Bennett. I have been interested in amateur theatricals for many years, and have always been much interested in the criticisms in your magazine both in regard to moving pictures and drama. This gentleman that you do not know, to whom I refer, has been playing leads for the Imp. Company about two years, if I remember correctly, and has played opposite Miss Lawrence. Is the report correct that Florence Lawrence is with the Lubin? I would like to know the correct name of the gentleman I refer to. The picture that I remember her posed in was *Jane and the Stranger*, in the *Members of the Net*, *Phone 1707 Chester*, etc. Yours truly,

ETHEL G. BENNETT.
Yes, Miss Lawrence is with Lubin. The "Imp." actor you mention is named King Baggot, so you got it half correct, anyway. The reason *The Spectator* did not recognize him under the name of King is partly due to an erroneous impression that all the Imp. actors were named Owen Moore. What?—THE SPECTATOR.

A Great Idea! What?

PHILADELPHIA, Pa., March 5, 1911.

To The Spectator:

Sir.—Here is a suggestion that, I believe, has never been advanced, and yet there is a big idea back of it. Let the American Licensed companies combine forces for a special production with a scenario of unusual merit, and casting their star actors so as to bring out the strongest qualities of each. Such a picture play, properly managed, would be bound to achieve an immense artistic success, to say nothing of its popular appeal.

All-star revivals have gained a recent popularity on the stage. Why should the motion picture producers be behind hand in these things? Think of seeing a photoplay in which the following artists (for example) appeared: Gene Gauntier, Marc McDermott, Florence Turner, Edwin August, Maurice Costello, Marion Leonard, Arthur Johnson, G. Anderson, and others from the Bell and Melies companies, to say nothing of the unnamed kings of tragedy and princesses of comedy in which the splendid Biograph Company abounds.

In closing, let me ask if the report is true that the Biograph studio has been transferred permanently to Los Angeles, and that their New York studio is a thing of the past.

Let me congratulate you on the unexcelled work *The Mirror*, and especially *The Spectator*, is doing for the moving picture world.

Lewin Olmstead.

This writer's suggestion "listens" well, as the German comedians used to say, but after all it is only a dream. What director would the other directors consent to place in charge? What players would be conceded to the leading parts by the other star players in the cast? What sort of a picture play would it be that would furnish reasonable opportunity for the display of talents so widely divergent as those indicated by the star cast named above? Would the story be *Wild West*, parlor comedy, war or farce? Can "Lewin Olmstead" imagine Mr. Anderson, for instance, wearing his famous "chaps" and, armed to the teeth, invading a Fifth Avenue parlor and making polite love to Florence Turner, while Gene Gauntier snapped her pretty eyes out in the background because she couldn't play the *Girl Spy*? Finally, what producing company would be the honored one to put the film on? No, it wouldn't work. "Lewin Olmstead" has another dream coming. The Biograph is in Los Angeles merely for the winter.—THE SPECTATOR.

Praise for "Spectator."

SACRAMENTO, CAL., March 1, 1911.

To The Spectator:

Sir.—You will, perhaps, allow me first to say that your views in regard to motion pictures, and the motion picture industry, suit me perfectly; in fact, I couldn't express my own ideas myself any better than you do it as well.

In return for this sincere, if unsolicited, tribute I ask a few questions: Is Stannard still writing scenarios for the Biograph Company? Is Marion Leonard married or single? What is the name of the leading lady of the *Kalam* Los Angeles Company? Has James Kirkwood ever appeared in the legitimate? Is the Biograph player who took the lead in *What Shall We Do With Our Old?* an old man or a young man "made up"? ELIAS MAX JENNINGS.

Don't know Mr. Stannard and never heard that he wrote scenarios for the Biograph. Always supposed Stannard E. Lee Tay-

lor, the director, wrote all the stories. Marion Leonard is the wife of Mr. Taylor. The leading lady of the *Kalam* Western Stock is Alice Joyce. Mr. Kirkwood has appeared in the legitimate and has returned to it. The Biograph player who took the part of the old man is not a young man "made up." His business is old men character parts.—THE SPECTATOR.

Another Contest Suggested.

WASHINGTON, D. C., Feb. 25, 1911.

To The Spectator:

Sir.—I think it would be nice to have a contest to decide the most popular actor or actress in the moving pictures. In the Lubin film, *The Double Kilo-meter*, I think the producers made a very careless mistake in letting chickens be seen in a night scene. Would you be so kind as to tell me if Mabel Trunnelle is still with the Edison Company? Has the Lubin Company a set of pictures of their stock company for sale?

THOMAS W. MCKENNA.

1244 Girard Street.
It would be very nice indeed to start the kind of a contest suggested, but after thinking it over *The Spectator* concludes that it would be altogether too nice. There are obvious difficulties in the way—at least for the present. The chicken incident is a bad one. Mabel Trunnelle is still with the Edison stock.—THE SPECTATOR.

"The Spectator" Was Right.

WINONA, MINN., March 1, 1911.

To The Spectator:

Sir.—I notice in *The Mirror* of Feb. 16 a letter from Roemer and Mott, managers of the Princess Theatre, in which they say that *The Spectator* does not know Messrs. Roemer and Mott personally, nor has he any special information about their theatre, but you will bet a red apple that they know their business or words to that effect. I will state for your benefit that the Princess is a charming little theatre, seating about three hundred, and that Messrs. Roemer and Mott are very wide awake and up-to-date in their methods of doing business, showing good judgment in their selection of films. Recently in *Travellers*, the famous opera, pictured in colors and given with special music drew immense houses. P. H. HASTINGS.

Minion Correspondent.

Who's Who in Pictures.

V. B. W., New York: The leading man in the *Kalam* film *The Open Road* is Jack Clarke; in *The Secret of the Still*, Mr. McGowan; in *The Bolted Door*, George Melford, and in Edison's *Interest to Date*, Frederic Sumner.

M. G. Fox West 122d Street, New York: The boy and girl in the Edison picture *Then and Now* are Van Rensselaer Townsend and Gladys Hulette.

M. E. P., Lancaster, Pa.: Alice Joyce played the engineer's daughter in *The Runaway Engine*. Leo Delaney's portrait appears in *The Mirror* this week.

E. C., 1025 Lafayette Avenue, Terre Haute, Ind.: The squire in Edison's *How the Squire Was Captured* was Marc McDermott, the old maid was Mrs. Wallace Erskine, and the girl was Maude Gray. The old cavalier in *For Remembrance* (the picture) and the gambler in the company's *Trump Card* was James Kirkwood. The young man with the Imp. is Owen Moore. The leading woman in *Lena Rivers* and *Tempest and Sunshine* (Thannousser) was Violet Fleming. Ella Smith, 212 East Seventy-first Street, New York: The maid in *Sleep*, *Gentle Sleep* (Edison) was Mrs. Clarke. She is not a member of the regular Edison stock.

Mrs. E. August, 97 Hamilton Place, New York: Can't tell you anything about Biograph players.

Mrs. E. Everett, 301 Bergen Street, Newark, N. J.: Albert McGovern played the minister in *The Street Preacher*, the lead in *The Clown*, and the lead in *Brothers*.

C. M. P., Montgomery, Ala.: The comedian in the *Father* film *Father Against His Will* was Billy Quirk, and the sweetheart was Miss Larkin. George Spencer is not with the Edison stock. Your inquiry about the Bell film will be answered later.

G. A. M., 505 North Washington Street, Baltimore, Md.: Since you are as you say, a new reader of *The Mirror*, you will be excused this time for asking about Biograph players. Mum's the word on the point, and it is quite evident you are a new reader or you would know this without asking.

Frank Sterling, Buffalo, N. Y.: The leading man in *The Boquet* was Arren Kerrigan. He is no longer with the Biograph.

H. O. Subr, Rochester, N. Y.: Hobart Bosworth played the boy in the Bell film *The Boy*. E. Moore, 450 West 149th Street, New York: The Bell players you mention are Kathryn Williams, who played the leading female part in *The Survival of the Fittest*, and John Leonard, who played the founding in *The Padre*.

"P. J. B." Washington, D. C.: "B. O. G." "M. E. J." and "M. T." of no place in particular, cannot have their questions answered because they have only signed initials, without giving full names and addresses, as required from all writers to *The Mirror*, not for publication, but as an evidence of good faith.

Reviews of Licensed Films

The Little Shepherdess (Bell, March 6).—This picture is thoroughly entertaining, because of its excellent presentation of certain types and atmosphere of the Italian emigrant. It is a story interesting to all classes. Maria is a shepherdess in the old country, and after receiving a letter from a girl friend in America, telling of its riches, she sets sail, with the hope that Antonio, her lover, will soon follow. In America Giovanni, a fruit vendor, falls in love with her, and learning of her love across the sea gets his best friend to make a key to her mail box. He procures one of Antonio's letters and puts another one in its place informing the girl that he, Antonio, has married another. It would have been interesting to see just how he opened the letter and wrote the false one, for there was a feeling that the girl would know that the writing was not Antonio's. However, she married Giovanni and repented at leisure, when he came home with his drunken friend. In due time Antonio arrived, and a fight between him and the husband was averted by the drunken friend coming in, and he and Giovanni tumbling down the cellar stairs to their death. At least it is imagined that that is what happened. The picture left one in doubt. Some of the scenes did not bring out the proper perspective.

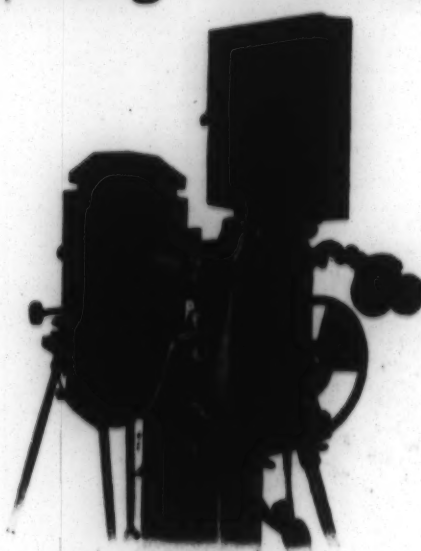
An Oriental Abduction (Bell, March 6).—This is a rather amusing and novel little comedy, with an unexpected twist. A foreigner, traveling in the Orient, wishes to abduct a princess and bring her on board his yacht. He

hires two stranded sailors to undertake the task and they are frustrated in their attempt. They confess and a pig is placed in the sack. In taking the maid from the beach to the yacht the traveler cannot resist the temptation of just one peek. The result sends the occupants into the waves, with a helpless pig bounding around in the boat.

Wildcat Well (Vitaphone, March 7).—There was genuine old country atmosphere and settings for this film. The oil derrick was there, and when the well was about to be pumped very nicely with a discharge that rose higher than the derrick itself. It was a true wildcat well, too, for there was no other derrick in immediate sight. The story that was woven around this setting was quite properly of a melodramatic nature, although it is not played in that style, unless the marriage at the well be so considered. Anyhow, it is devoid of exaggerated acting. The girl is loved by two young men, one of whom induces the other to buy a well that was supposed to be a dry hole. The idea was to render the young lover penniless, so that the other man could win the girl; but the dupe persevered, drilled deeper, shot the well and got a gusher.

Love and the Stock Market (Edison, March 7).—The settings and acting give to this picture strongly convincing quality. The story is well told, and is clear and plausible; at the same time it is interesting, although there are scenes where conversations and interviews ap-

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Delightful Polite Comedy—How a mischievous child played hob with a young man's love tokens to his best girl. Full of laughs and surprises. Approximate length, 990 feet.

For Release Friday, March 31

THE INHERITED TAINT

Powerful Drama on an ever-present theme. The "taint" was an inherited taste for strong drink, but its victim overcame it with the help of the love of a good and pure woman. Approximate length, 995 feet.

For Release Saturday, April 1

A REPUBLICAN MARRIAGE

A Masterful Tragedy of the French Revolution, when the souls and hearts of men and women were tried in blood and flame. The historical accuracy of this powerful production commends it to higher critical consideration. Approximate length, 996 feet.

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pear to be dragged out a little too long. The girl of the story is in love with a young man who is yielding to the lure of the stock gambling game. She tries to stop him, but, womanlike, when the rival for her hand has dumped a lot of stock on the market for the purpose of driving down the price and thus ruining the young lover, who has just loaded up on that particular stock, she comes to the rescue and enters the stock gambling game herself. She buys heavily through her broker, forces the price up and saves the fortune of her lover. Then, as the price of her hand, she exacts a promise from him never to gamble again. The action is supposed to take place in the corridors of a fashionable hotel where a branch brokerage office is located.

The Little Bridge (Gaumont, March 7).—The construction of this story is something like a life history, and too much time, perhaps, is devoted to preliminary scenes that have only a remote connection with the story. Nevertheless, the whole thing rings remarkably true and seems like a number of chapters out of real life. A young man finds himself married to a vain, selfish and self-willed woman who lets him eat the breakfast and then sticks up her nose at the coffee and cooking. His mother in the country dies, leaving a young sister to be cared for. At first the wife declares she will not have the girl in the house, but when the husband brings her home anyhow the wife suddenly concludes that she can use the girl to do the work, and thereafter the little sister becomes a drudge, while her sister-in-law spends her time reading or out with gay company. The end comes when the child, half sick, turns on the gas and falls to light it. She is soon overcome, but is found and saved by her brother. The wife, whose absence had made the accident possible, is then repudiated by the husband. There are many little points in the production that deserve special praise for their reasonable adherence to the probabilities. For instance, the selfish wife does not carry her ill-nature so far that she does not sympathize with her husband when he learns of his mother's death.

The Barber's Daughter (Gaumont, March 7).—The joke told in this farcical film has not enough point to make it laughable. The barber's daughter meets a man on the street and refuses to permit him to kiss her. The man then upon both his companions that he will kiss her, and he goes to the barbershop where she jolts him along for a haircut, a shave and a shampoo. Then her father kicks him out of the shop. Poor fellow, he has lost his pretty whiskers, mustaches and hair, and got nothing in return. The players all tried desperately hard to produce fun where no fun existed.

An Ambitious Bootblack (Gaumont, March 7).—There are laughs in this short comedy, because the two bootblack boys are more or less natural and unconscious. A lady has advertised for a colored page, and one of the boys is blacked up by the other and applies for the job. Nobody seems to notice the fact that his hair is not kinky, and the woman hugs and kisses him until her face is also covered with blacking. The exhibition of a white woman thus fondling what she supposes to be a negro boy is not as pleasing in this country as it may be in Europe. When the woman discovered the boy was white she wound up by kissing him away.

Red Deer's Devotion (Pathe, March 8).—The atmosphere of this film is exceptionally good and portrays life among the Western In-

dians more as it may be assumed to be at present. The character delineation is especially fine in the leading role. The story, however, is not so naturally conceived, though it has many lifelike and well-drawn situations. Red Deer saves May, the station agent's daughter, from the hands of a ruffian, and to show her appreciation she gives him her photograph. In return, he brings blankets and asks her hand in marriage, which is refused by the father with a strong negative. The girl, however, has inclinations of her own and leaves a note saying that she is going off with Red Deer. The father hastens after and finds Red Deer, but no daughter. On the way to him May has come across an exhausted Indian girl, whom she takes back to her father's house—a surprising thing to do considering she had just left home. The ruffians are heard outside, and the money concealed. The Indian girl suddenly becomes very energetic, and climbs to the roof and shoots an arrow with a note on it. It is found by a dog—an improbable proceeding—and the dog carries it to Red Deer and the father, who arrive just too late to prevent May's abduction. Red Deer follows and is captured by the band, and escapes with the girl by promising to show the men a gold mine. The father then consents to the marriage if he will become civilized. The last scene is unique in its conception. A number of letters thrown on the screen and left about seconds unnecessary.

The Irish Honeycomb (Kalem, March 8).—This film conducts a newly married son and daughter of Ireland through the old country on their honeymoon, which is done in an interesting manner, showing some exceptionally fine and noteworthy views. From the Queen's College Road at Cork they have a fine panoramic view of that city. They go over the old Blarney Road to Blarney Castle, where the groom kisses the Blarney stone. Among other places, they visit Killarney, Serpentine Lake and Lakes of Killarney, and Middle Lake of Colleen Bawn. They shoot the rapids under Weir Bridge, but perhaps the most interesting is their trip to the home of Richard Croker, Tammany's old chief. An excellent view of New York Harbor is seen on their homeward journey from an incoming steamer.

Conscience (Biograph, March 8).—The strong element in this film is not the operation of conscience on the mind of the guilty man, finally inducing him to give himself up and confess that it was he who shot the woman, but rather the remarkable convincing way in which the innocent man was worn down by the police third degree, until in sheer exhaustion he confessed to a crime he had never committed. It is perhaps true that not enough time was shown to have elapsed from the beginning of the mental torture until the victim broke down, but this circumstance is not damaging because it is not noticeable, and it is only after thinking the story over that one realizes that the time was really short. The gradual effect of the third degree is shown in a number of scenes alternated with scenes showing the effects of conscience on the other man, so that it all appears to take longer than it is actually represented to be. A hunter shoots a woman by mistake and her husband is accused of the deed. All circumstances point to his guilt and the police try to make him admit as previously described. The husband is splendidly played, as are all the other principal parts. The film is an unusually strong one even for Biograph.

The Snake in the Grass (Miles, March 8).—This story is quite plausible for Western

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melodrama and the action and settings are convincing. There is an attempt to tell too much, and only once is the audience led to wonder why. That once is when the ranchman, having sold a few carloads of cattle, had \$10,000 in cash which he placed openly in a chest, while a stranger, who was boarding temporarily at the ranch, looked on. It would seem that the rancher would have been more careful. The stranger turned out to be Texas Ed, wanted for an express robbery. He sent word to his gang and prepared to rob the chest that night, but one of the cowboys had seen him fixing his revolver and later saw the signal from the stranger's window that called the gang to work. The other cowboys were routed from the bank-house and the robbers were captured. After that the rancher's daughter, who had been rather taken with the stranger, concluded that her cowboy lover was good enough for her. The acting is excellent.

A Degree of Destiny (Biograph, March 8).—The beauty of this story lies in its simplicity, and it clearly demonstrates that above all plot and situation stands the natural representation of life as we find it. Indeed, life and story without situation are impossible, but any situation is interesting when truthfully portrayed and not too commonplace. When the young artist arrives in New Orleans to get back his health, with an old friend of his mother, her two convent-bred nieces are much disturbed at the presence of a man. However, they do not and him such a fearful creature, and soon both are in love with him. The young man himself has difficulty in choosing between the two. One day he is caught in a rainstorm and the result is an attack of pneumonia. Mary prays for his recovery, vowing that if he regains his health she will give her life to the Church. He does recover, and feeling Mary's deep solicitude for him asks her to marry him, but, mindful of her vow, she refuses. The result is two weddings—Mary's spiritual uniting with the Church and her sister's marriage to the artist. These last two scenes are remarkably true and impressive by contrast.

Vanity and Its Cure (Lubin, March 6).—Here is as perfect a little comedy in construction, presentation and working out as ever came to life upon a screen, and its conception is both logical and amusing, with scenes so finely blended in action and thought that few titles are required. The young wife runs up a dressmaker's bill for \$500, which her husband declares he cannot pay. The result is home to mother, but when mother confronts the husband and learns the truth, she determines upon a cure. Gently but firmly she insists that as long as her daughter is with her she must earn her keep. She removes her fine clothes and sets her to hard housework. When the groaning wife writes to her husband for money to return, he replies that he is broke; but washing is such a distasteful thing for her that she cuts out on foot and walks back into her husband's home, a cured and wiser woman. Just who the character who followed her around at her father's house is not clear, but it is supposed he was the hired man—the supposition at least adds to the humor.

Fury of a Woman Scorned (Urban, March 8).—The screen overtook this drama of the House of the Dead, especially the scenes of the woman's fury, and the woman's general. The woman's fury was so well portrayed that the general, but he was recently married and refused it. She then plotted with her underlings to put out the general's eyes with acid. The general's wife very strangely overheard the plot, followed the conspirators, and while they slept, in the most astonishing positions on rocky beds by the road, she substituted a harmless liquid for the acid. The general, being warned, permitted the attack and intended that the acid had done its work. Eventually he was brought before the Emperor Justinian, where he denounced Theodora and her accomplices. The settings were splendidly appropriate to the theme.

Beautiful Wye Valley (Urban, March 8).—These are scenic views in one of the most interesting parts of England, where ancient castles and romantic spots abound. Excellent subtitles afford information to the spectators.

The Old Family Bible (Edison, March 8).—The quarrel between the two young lovers and the scene in which they make it up are the best parts of this comedy film, although there is one other good scene where the green hired girl reports to the family how she has discovered the Bible in the trunk of the book agent, and unfortunately it is the incident on which the entire action is based after the lovers have quarreled. The young man, going to the party, leaves papers worth \$5,000 in the family Bible for safekeeping. The next morning the green hired girl trades the Bible to a book agent for a new Bible, paying him the difference from her own pocket. One cannot imagine a hired girl like this. The same book agent calls on the girl with whom the young lover had quarreled. She sees the name in the Bible and buys the book. The young man traces up the agent and finds out who had bought it. Result: He calls to secure his papers from the Bible and their quarrel is made up. The acting of the girl was especially good.

A Night of Terror (Edison, March 8).—An amusing and witty story gives humorous and even chance to be funny in this short film, but somehow the laughs are not as many as one would suppose might be extracted from the situations. The reason is obvious. The action was too mechanical and lacked the spontaneous element. Two Eastern travelers, one of whom was Humpty, found themselves stopping in a rough inn in a wild part of the West. The landlord was a terrible looking fellow, and the regular boarders were supposed to match him in the appearance of ferocity. Humpty had the wits nearly scared out of him before he and his partner went to bed in the garret. But there was worse to come. At four o'clock in the morning they heard the landlord and his wife talking below about killing both of them. Then the landlord crept up the ladder with a murderous smile between his teeth and cut a slice from a ham hanging in the garret. It was ham for breakfast that he was after, and the two that were to be killed were chickens. Humpty, with his head covered up in bed lacked humor. If he had made a comedy plunge from the window it would have been justified by the situation.

The Bridegroom's Dilemma (Vitagraph, March 10).—There are numerous laughs in this film—being laughs, too, although the bridegroom did not quite succeed in convincing us that he was absolutely compelled to go to his wedding with only the bottoms of his trousers pinned onto his underdrawers, which he concealed none too well, by a long coat. He had reached and anchored all his other clothes and evidently found himself confronted with a great stain on his trousers. He cleaned it with a wash and hung the garment out of the window. A bad boy climbed on the upper part of the trousers, leaving only the bottoms of the legs.



BIOGRAPH FILMS



Released March 13, 1911

COMRADES

They Get Along Just Like Brothers

Mack and Jack, two chums of the never worry and work class, have what they think a great chance to pull off a big season of heavy feeding by impersonating an expected visitor to a wealthy family. For a time one of them fares great, leaving his side partner out in the cold. But the hour of reckoning comes and the selfish gentleman gets an awful bump.

Approximate length, 908 feet.

Released March 16, 1911

WAS HE A COWARD?

He Proves His Mettle Where It Counted

In this Biograph subject is shown the meaning of real bravery. A young novelist suffering from broken health goes West and works on a ranch. Of course, he is made a butt by the boys, as they do with all tenderfeet. He is branded a coward when he fails to resent their insults, but when the dread disease of smallpox breaks out he shows them what real bravery means. The scenic quality of the subject is very picturesque. It was taken on one of the largest ranches in Southern California.

Approximate length, 904 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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A messenger boy was sent to buy a new pair, but he never came back. A street adder was called in, but refused to sell. Then the bridegroom, forgetting the janitor and the telephone, resorted to the expedient described, resulting later in many funny situations very naturally brought about. His bride's father finally loaned the young man a pair of trousers and peace was restored.

The Mission Carrier (Kalem, March 10).—The beauty of this film is the fine selection of scenes in the mountains of California, in which the action occurs. The faults to be criticized are the liberties that are taken in Indian costume, the repeating rifle used (the period being during the early mission days of California), and the overcrowding of some of the scenes with characters. It appeared as if the director insisted that every individual must get into the picture at close range. There were a number of beautiful scenes, however, in which this fault did not appear. The acting was good, except where impeded by this same overcrowding. Dolores loves the carrier from Old Mexico, but they quarrel over another girl and he goes away. She is induced by the old priest to follow and she does so on horseback, being just in time to get into the thick of an Indian attack and pursuit of her lover. The two get together and he succeeds in standing the savages off until help comes, but it is quite clear that he would have been done for if he hadn't had that repeating rifle, as the place he chose for defense was about as bad as he could have found.

Max Embarrassed (Pathe, March 6).—On his vacation Max goes to the mountains to visit his friends, and there falls in love with two equally desirable girls. He writes the same love note to each and drops it in their path as they are gathering flowers, and runs away. Each girl shows the other the note, and in their desire for vengeance they write him a note to meet them at a certain point in the mountains and there hide in a barrel, lest prying eyes should find them out. He does so, and the girls steal up, drop a carrier pigeon in the barrel and nail it up. The barrel bumps over the ravine, down the river and into the sea, where Max comes forth and writes a note which he attaches to the pigeon, saying that after such sudden leave from the mountain to the ocean he prefers to find another lady love. The two flower picking scenes were the only ones which aroused much laughter: the barrel escapade was a too violent departure from the action of the first part of the picture.

After the Boxing Bout (Pathe, March 6).—This is the tale of two enthusiastic boxers, who after the boxing bout boxed everywhere and under all conditions. They at last land on a raft anchored in the center of the lake, where after a merry round they get a squall.

How Bella Was Won (Edison, March 10).—Another work of Charles Dickens, "Our

Mutual Friend," appears on the screen, handled with care and precision and revealing some excellent character work. The comedy situations are all cleverly worked out by the respective characters and produce a number of laughs. John Harmon arrives in London and decides to buy clothes worthy of a man who is heir to a vast estate. While he is trying on a suit, a thief puts on his coat containing the will, which stipulates that in case Harmon did not marry Bella, his wife the estate should revert to two old servants. A fight follows and Harmon throws the man against the window and out into the Thames. His body is discovered and believed to be that of Harmon. Consequently the old servants receive the fortune. Harmon, however, under the name of John Hobsmith, seeks Bella, before proceeding any further to see what sort of a girl she is. He finds her in a boarding house and a very pleasing young lady, but when he sees an advertisement in the paper for a secretary wanted by the old servants, he applies. Bella is adopted by the old couple, but her wealth causes her to look down on the poor secretary, until the old couple, who have discovered his identity, pretend to oppress him. Then she sticks up for him and learns his true character. The last scenes are especially well defined and full of natural humor.

Unfading Love (Pathe, March 10).—One hardly stops to think that this is a tragedy or to have much feeling for the characters. It leaves the impression of an opera—something vague and beautiful, but somewhat removed from life. Fochette, a strolling player, is harbored in the castle of Count Raymond, and the player at once falls in love with Neida, the count's daughter. When the count learns of it he makes Fochette a chevalier and compels his daughter to consent to marriage, though her heart is with Chevalier Bridonne. Fochette leaves for Austria to protect the count's castle. On his return from a successful defense he finds Bridonne making love to Neida. He challenges him and a duel is fought by the sea, in which Fochette kills the lover. Neida throws herself into the sea, and at the age of seventy Fochette dies in a convent unable to erase the vision of Neida from his mind. The story is well told and acted with grace and delicacy.

Red Eagle (Vitagraph, March 11).—A fascinating spirit of mysticism and a certain poetical and artistic style of treatment so lift this Indian subject above the general run that several discrepancies in detail and management are overlooked and rendered almost innocuous. The red eagle is supposed to be a bird of ill omen to this tribe. To kill it is to remove the baneful curse. An Indian maiden discovers the bird in the air and she becomes the most threatened of the tribe, danger coming in the form of a white man described as a renegade. He covets the eagle and tries to kidnap her, but when an Indian brave kills the bird the white man appears

to become powerless, although he is strangely permitted to hang around the camp. The Indian girl becomes the squaw of the brave, but danger comes again when the eagle's mate appears in the sky. The brave sets out to kill it, and in the meantime the white man steals the squaw and is carrying her away down a rocky cliff, when the bird, shot by the brave, falls on the white man toppling him down the cliff to his death and leaving the fettered squaw to be rescued by the brave. The conventional Indians of fiction are presented, stolid and disloyal to the last degree. They never understand, in some of the scenes there is too much crowding of figures for the best artistic effect, and the tailor made pants of the braves and the cowboy costume of the white man hardly correspond to the boy and arrow equipment of the Indians.

A Misadventure of Sam O'Keaney (March 11).—The groundwork for the inevitable plot of the evil-minded cowboys against the one who is a favorite of the rancher's daughter is so well worked out in this Essanay Western that it is surprising to note the inconsistent and illogical turn which the story then takes. The first meeting of the cowboy with the girl, when her horse refused to cross the ford and he led the animal across, was quite genuine in appearance. No, too, the jealousy of the foreman because the cowboy had won the favor of the girl, and the hatred of the worthless puncher because the new man stopped him from abusing a horse, for which he was discharged. The motive for the plot was therefore well established, but the plot itself proved unconvincing. The discharged man stole a horse and led it without a bridle to the camp on the range where the new cowboy was stationed, although one was left to imagine the presence of the cowboy at that point until the end of the film. It seemed but a short distance, but when the foreman told the rancher about the theft and the whole troop rode away, they covered miles and miles of picturesque mountain range before they reached the camp on the range. The cowboy was then in for hanging, the horse having been found tied to the tent-house, but the girl had learned the truth from the negro whom the real thief had knocked down and left senseless at the stable. She rode miles and miles also, and arrived in time to save the accused man's neck and to see the plotting foreman seized and carried away, while her lover was made foreman in his place. The new foreman also got the girl—trust him for that. These questions will be asked: Why did the thief leave the negro only stunned when he knew the man must expose the plot as soon as he recovered his senses? Why would the rancher assume that the cowboy was the thief because the horse was found tied to the tenthouse? If he had really been the thief would he have remained around the premises at all? Doubtless these questions could have been explained, but they were not—perhaps for lack of film space.

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March 16

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March 20 Two on One

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The Medallion (Selig, March 9).—In the endeavor to obtain some excellent photographic backgrounds, it is evident that this producer somewhat neglected the story, which in blending of plot and interesting scenes is hardly up to its best work. The views are taken around the Santa Barbara Mission, California. The artist is painting a medallion of his sweetheart, Glorita, whose brother, escaping from prison, seeks her in her apartment, a fact that causes her no surprise. She gives him money from a chest conveniently near and which is not locked, that he may seek another country and start anew. The artist appears at her window to serenade her and soon the brother within, though it is impossible to conjecture just how he did it, for the curtains were completely drawn. He at once misconstrues the meaning, and as the brother comes out of the window struggles with him and sends him away. As a result the lovers quarrel, and he retires to a monastery, where the brother also enters, having been taken in by the monks in an exhausted state at the beginning of his journey. It is then that the artist learns the truth, but instead of going back to the girl, any honest man should, he stays to strive, so the producer could show some more scenes and make him die effectively at the foot of the Cross of Calvary. The artist had the bad habit of explaining too much to the camera, and his grief at the convent seemed unmanly.

His Friend the Burglar (Lubin, March 9).—The manner in which this story is put together and the way it is played commands especial attention. Every scene is well rounded into the whole and contains a delightful bit of comedy—the first scene where his wife refuses to permit him to go out and the other, where both men dodge behind curtains, are noteworthy. He wrote a note to the boys that he could not get out on account of his wife, and asked them to find some way. It came in a rather poetical and unexpected manner. A burglar entered the apartment where the boys were celebrating, and after capturing and treating him they let him go. He left his coat and hat behind, however, and the host, urged on by his guests, put them on and invaded the house of his friend, who, who, chased from the house down the street, presently joined the boys. The wife, however, called up the police station and set two detectives on the track. By means of a dropped handkerchief with initials, and the discovery they traced the two to the club, and when they found them, being men for men, they sent back word to the wife that the burglar was captured and safe in the husband's hands.

His First Sweetheart (Gauguin, March 11).—Without the delightful little boy in the leading role, who really is somewhat of a youthful phenomenon, it would be hard to say just what impression this story would make.

His small, artless personality certainly dominated the situation, making the first part of the story a very lifelike and entertaining sketch of a little ragged boy's first love with the wealthy little girl whose automobile he opened, but when he followed the burglars and saved the house from robbery the story drifted into the commonplace. However, it was unique that he was not adopted by the wealthy people whose property he saved, but became, instead, her little liveried footman.

A Lonely Little Girl (Pathé, March 11).—It would be hard to find a better directed or a more naturally presented or acted picture drama than this. It is above all human, making its points with precision and bringing forth a moral. It is a simple story of how a mother tried to fill the aching void in her heart caused by the death of her baby by adopting a little girl from the orphanage. To do this it was necessary to separate the little girl from her brother. The result caused the child to pine until the wise old doctor found the root of the trouble. When the mother by adoption brought home the little brother life's joys returned again. The little girl was especially delightful in her naturalness.

A "LOST" FILM ORDINANCE.

An indication of the way the hysterics over the Johnson-Jeffries fight pictures has simmered out of sight, is found in a recent experience in Indianapolis. When the fuss was at its height, an ordinance was introduced in the Council of that city prohibiting all such exhibitions. Recently the pictures came to Indianapolis and somebody wanted to know what had become of the ordinance. A councilman gravely replied that it had been "lost," nobody seemed to know exactly how or where. The matter was pressed no further, and so it may be assumed that the ordinance is indeed lost. Doubtless there are other councilmanic bodies that wish now they had had the foresight to "lose" the drastic ordinances which they were stamped into passing.

PROTECTION FOR PICTURE APPLICANTS.

Senator Sullivan has introduced a bill in the New York State Senate providing for a hearing and court review of rejected applications for theatre licenses. The bill applies especially to motion picture shows and would guard against arbitrary refusals.

LUBIN FILMS

HER ARTISTIC TEMPERAMENT

Released Monday, March 20.

The sweet story of a girl who struggled to grasp "the bubble, fame," and in the bitter hour of failure found comfort in her true lover's arms. A drama of compelling power. Length about 1000 feet.

Released Thursday, March 23.

DOUBLE REEL

BRIDGET AND THE EGG THE SPINSTER'S LEGACY



In "Bridget and the Egg" little Johnnie has a lot of fun with his mother's new bird girl. But after his fun he has to "pay the piper" with a sound spanking. Length about 400 feet.

"The Spinster's Legacy" is a rural comedy, in which Prietella, a village "old maid," receives notice that \$10,000 has been left her by an uncle. Immediately she finds she has many admirers. He, who really loves her, is rather backward. When news comes that the money will probably not come to her, all the admirers disappear except honest Al, who proposes and is accepted. When a word is received that the legacy is Prietella's. A sure winner, this. Length about 600 feet.

ella's. A sure winner, this. Length about 600 feet.

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Reviews of Independent Films

Hypnotising a Hypnotist (American, March 6).—The basic idea is old, but the way the farce is worked out cannot be said to be a copy, nor is it very funny. There is not enough plausibility to carry the foolishness and make it as laughable as it might be. The hypnotist spurned the landlady and went out to practice hypnotism on the pacific inmates of an insane asylum. They all seemed very sane till he went to work on them. Meanwhile the landlady, in his room, was learning the trick from his books. She followed him up, hypnotized him and made him marry her. Playing to the camera is one of the faults of the acting.

Memories (American, March 6).—There is so little to this story that one wonders why it was produced, although the acting was quite good. A wealthy man whose child had died picks up a little newsway wife, carries him home, puts him to bed and adopts him. That is all there is to the picture, and it isn't enough.

Tracked (Imp., March 6).—One wonders why the Imp. did it. The film is certainly one of the rawest pieces of melodrama seen in a long time, and it has not even the merit of connected plausibility. Surely, Imp. reputation is too good to be jeopardized by such a production. It is all supposed to happen in Cuba. The heavy, an American, tries to steal the wife of a Cuban, forging a note from her to her husband saying she has gone willingly. Hubby comes home, raven in rage, and starts in pursuit. When he comes up to the heavy, having vowed his death several times, he compromises by forcing a duel—one of those crazy duels that never happened. All but one cartridge are removed from a revolver, and the two take turns pointing the weapon at each other and pulling the trigger. S'death! There is but one chance left and the heavy is doomed. But hubby doesn't shoot. He gives the second one minute start to escape, and a game of tag follows in the thick growth of the Cuban forests and cane fields. Again the villain is caught, and crawls, whimpering for mercy. He is saved by a new arrival who tells how it all happened, peace between man and wife is restored, and the heavy's life is spared. One wishes the gun had gone off at the first pull.

King Philip the Fair (Relair, March 6).—This is an attempt to tell in a historical subject that part of the life of King Philip the Fair when he was in contact with the Templars. According to the film version, he had been refused admittance to the body, and in revenge forced the death of the Templar leader by having him tortured until he confessed to crimes for which the Pope ordered him to be burned alive. As the Pope was in the power of Philip, it is probable that much of this is fiction. He had ample power to crush the Templars, which he exercised, as history tells us, for the purpose of seizing their wealth. The death of the chief Templar is shown, as well as the torture, and in the last scene we see Philip dying in agony with visions of this one crime haunting him. The picture is not pleasant, but it is well acted.

When Masses Meet (Powers, March 7).—In order to inherit her uncle's fortune she must marry a Mason. She loves a young gentleman of that order, and from the embrace in the first scene one would naturally suppose that they are at least engaged; but it appears there are two others who, in turn, she shows the decision. They immediately hasten out and buy

Masonic badges, but when the real Mason enters and finds them indicating false signs on the camera, he puts the matter straight by showing them his Masonic button and removing their badges. It is an amusing idea, and funny in spots when the actors do not try too hard to make the camera smile.

The Bandit's Surprise (Powers, March 7).—A man comes into a house where a woman throws a lump of dough in his face. She then receives a letter that some one is on his way to purchase land from her. F. F. Benton, from Chicago, then registers at the hotel, where a Western girl appears. At this point the viewer's mind was in such a state that he failed to follow the rest. The woman's sister is distinctly that a number of people rushed in and out a room. There was something about demanding \$5,000 and the turning of tables. Then three men were dragged out of a room by a horse, and the young man appeared at the house and embraced what appeared to be an entirely new girl. She left the impression of being well dressed and quite un-Western—that is to say, unpicturesque Western.

Dick Farrell's Prize (Blum, March 7).—Dick refuses to drink with a "bad man," and so makes him his enemy. Accordingly the bad man and his pals decide to capture Dick, and on the stagecoach, though just what they had to do to capture him is not in evidence. The title declares that one passenger is left behind in the excitement of the hold-up, but the action is not seen on the screen. The search and his men start off to capture the bandit, and Dick, the bandit's pal, is away from camp. He mails the bad man and his gang over to capture Dick. They take him to their camp, where Dick meets Nell tied to a tree. She is evidently the passenger left behind, though the action bringing her there appearing on the screen would have prevented the doubt. While they are asleep Dick gets up, all released from the bonds with which they had bound him, and catches the girl. They escape on a horse, but across the men, which is not to be wondered at as they drove almost directly over them, when caution would have directed him to go otherwise. The men awoke and followed, and in a few moments overtake them in the road, where the girl shoots the bandit. The sheriff and his posse arrive, capture the others, and they all go off, leaving the bad man still quivering in the road. The exterior views are excellent and maintain a good perspective, and what acting there is in it is well done. The story as indicated lacks proper subtleties and a few scenes.

The Mummy (Thamsoner, March 7).—This is an amusing travesty, especially well acted for this kind of drama, and containing many novel effects, the dissolving of the bodies and their fight through the air to Egypt being the most novel. The professor desires a son-in-law versed in Egyptology, and the young man who desires to hold that position goes out to an Egyptian store, buys a mummy and brings it home with him. In examining the body with an electric light a squawk from the wire brings the mummy to life. She evinces no surprise at being thus awakened and gives what appears to be a sort of Turkish dance. Finding the man unresponsive, she summons the spirits, who dissolve him and take him back to Egypt, and there make a mummy of him. She returns and brings him to life, but he still cares for the professor's daughter, who is much incensed at the Egyptian's

EDWIN S. PORTER.

A Pioneer Picture Man Famous in a Special Field of Production.

A picture that has been attracting a great deal of attention among exhibitors and patrons is the third release from the studio of the Rex Motion Picture Manufacturing Company. The picture is entitled "By the Light of the Moon," and, as described

last week in *The Mirror*, is a decided novelty. It is a silhouette picture from the hands of Edwin S. Porter, and as already stated, shows what can be done with the camera in producing trick effects by different uses of light. In bringing forth such productions and the obtaining of difficult light effects this producer can hardly be excelled. In this striking picture the figures move in black silhouette in front of a background through which the light penetrates in the semblance of moonlight. It is after the style of a film produced by Mr. Porter several years ago for the Edison Company whose studio was designed under his supervision, but it is the first picture of this nature to occupy a full reel. The silhouette form of picture was invented by a Frenchman after whom the pictures were named. He conceived the idea of cutting profiles from black paper, but in obtaining such an effect by the camera it is necessary to place the silhouettes against a transparent matted surface, and only diffused light is passed through the space while all light is shut off from front and side of the picture.

As director and co-partner of this new company Mr. Porter promises some new surprises along this line of endeavor, in which it is acknowledged he has no superior. He has personally supervised the equipment of the new Rex studio and designed it with all modern accessories to facilitate manufacture and save time. He has charge of every detail in the production of a picture from the writing of scenarios, staging and operating the camera to the developing of negatives and positives with their tinting. The stage designed to Mr. Porter may be set at any depth conducive to the necessary effect, and is fitted with shaded arc lamps instead of the usual Cooper Hewitt. Sufficient films have already been produced by the Rex Company to last until the middle of August. They are said to be increasing in demand among independent houses, being distributed through the Sales Company and the Independent Exchanges. It is said that request to handle them have also been received from Europe.

Mr. Porter began his career in the motion picture world in 1896 when he went to California to operate the first Vitasec machine exhibited there. From that time on he has been occupied in building machines and in every other department of the motion picture industry. In 1900 he became associated with the Edison company, remaining with them nine years, during which time he was connected with every department. He was before the formation of the Rex company occupied with the manufacture of the Defender films.

At last he thrusts her into her coffin and takes her to the professor, where she promptly transfers her affections to him and takes him on an aerial flight to Egypt. **Prisoner of the Caucasians** (Ambrosio, March 8).—Hardly has there been a film production by any company with more strikingly artistic scenes and settings than this one. The country chosen for the backgrounds very nearly approximates the real Rocky Mountains, and the story is in harmony with the settings. We see the wandering Caucasian tribe at their sports of daring riding. A Russian officer is brought in a captive. He is left in chains, and a Caucasian girl from him, having fallen in love with him. He escapes to the Russians, and she jumps down a precipice to her death, having chosen this end rather than to go with him or to live without him.

Vindication of John (Champion, March 8).—Just why the public continues to be tortured with the inferior productions of this company it would be difficult to discover. This is not the worst one the company has perpetrated, but it is bad enough. John is an office man, accused of a crime he did not commit. A woman helps him escape from prison by giving him her bathin, with which he saws his way out. Then he jumps out West—clear over into New Jersey, perhaps—where he becomes a Wild Westerman. Things come over his head that are nothing to do with the story and that are unintelligible to the spectators. He appears to love a girl, nurses somebody who has smallpox, and suddenly we understand that the somebody is none other than the man who had been the original thief and had directed suspicion toward John. The smallpox patient, writhing in ridiculous agony, confesses the truth, and John is over dead. John's name is now cleared and he is free to marry the girl, which he does, bringing her back East, although we had supposed on to this time that the woman whom he had left behind was his wife.

A Trick of Fortune (Reliance, March 8).—Whether it was who said that the Reliance company cannot do good comedy should see this film. No more deliciously humorous, interesting and well-done comedy film has been seen the light of the screen in a long time. A down-and-out young

man determines on suicide, removes all papers and marks from his person, except the initials on his suit case, and goes to a strange town to do the best he can. In this town he meets the people receive word that a capitalist is coming to buy land for a factory site. He means to conceal his identity, the story goes, so that he can buy the land at the lowest figures. His initials are the same as those of the capitalist man, as shown on the suit case, and the town landowners at once conclude that the latter is the capitalist. They feed him, dine him, wine him, and force money on him right and left. The real capitalist perceives all this going on and hires the young man to continue the deception, being thereby able to buy his land for a song. Needless to say, the young man throws his poison away. There are many little humorous touches in the picture, and all through it shows excellent management.

Blood Nobility and Heart Nobility (Itala, March 6).—Before the breaking out of the French Revolution a noble puts his humble tenants out into the snow. Later, when he is sought by the angry mob of revolutionists, he seeks shelter in their abode, and in the absence of the parents is sheltered by the little girl. The parents on finding him send him away, which seems to disprove what was attempted to prove, namely, that he of noble blood lacked nobility of heart, and vice versa. The production is well staged and acted, and contains a number of notable effects.

The Message in the Bottle (Imp., March 6).—A picture of superior excellence is presented on this film, and is by far the best release that this company has brought out for some time in the way of scenic backgrounds and management of players. A young man is shipwrecked from a gunboat on which he was an officer—but he is not rescued—and lands in the cannibal islands. He throws a bottle into the sea, where it is found by his sweetheart and friends in bathing. They arrive at the island, where he has been greatly honored for bravery in battle, in time to prevent his marriage with a princess. There is a battle scene between two tribes and other noteworthy effects, the tango African dance being a feature. A shifting of the camera in the last scene would have avoided the appearance of an inhabited island.

The Fall of a Knight (Rex, March 9).—This broad farce is finely staged and well put together, and contains a number of laughs to one not familiar with the story. The lovers dine at a cafe and are waited on by no other than he who later assumes to be an Italian nobleman in quest of the lady's hand. She intercepts the letter to her father telling of the count's expected visit, and dresses the count to take her place. Out of this arises the amusing situation. At last the count's policeman lover, seeing his lady love hugging the gentleman at the window, enters to make arrests and puts the fellow out. He is met on the pavement by the parents, who bring him to the house, where for some reason unexplained, he meets their disfavor and is put forth again, while the respective couples fall into each other's arms. It is hard to determine who was to blame for the too swift tempo in the acting—the operator or the producer.

Swirl (Champion, March 10).—A finely drawn story is herein told, exposing the procedures of a fake spirit medium, and is furthermore presented with a dignity and a naturalness that make the production thoroughly plausible. After the death of her husband a widow cherishes the memory of the old letters and several tokens, including a ring. The maid is told to put them away, but before she does so she removes the ring and several letters, and takes them to her friend, the medium. He makes up as the dead husband and is smuggled into the house by the maid, where he appears before the widow. This he works upon her mind that, at the suggestion of the maid, she seeks the medium, who by the means of a switchboard, operated by the maid, causes a spirit letter to appear from her husband, directing her, if she does not quit to quit to quit to quit to bring her fortune to that room. She does so (though fortune is hard to gather together in a bag), much against her daughter's will. Her small daughter hides in the clock and when the medium is received the spirit appears inside, operated by the switchboard, and takes it. The elder daughter enters with an officer and the fraud is exposed. The scene where the little girl receives the money comes out of sequence, as she gets it before the spirit hand.

Ever Prisoner (Bison, March 10).—It was interesting to see the Bison players depicting themselves so credibly in so many interior settings, which, aside from a Japanese screen used for a background in one of the sets, were very acceptable, as was the acting, which is a whole lot more favorable impression. The story, which is simply the tale of the wicked rival, who confesses his crime at the end, manages to show some pleasing scenes in the course of its telling. Jack is the favored one and after giving the rival a thrashing he is shot in ambush by the innocent one, who follows him to the girl's house, and loses in the window while the wicked is dressed. Whether that was enough to establish his guilt is a question. Nevertheless she mounts her horse and brings him back a prisoner, when he confesses. He then goes, but the setting hardly brings out the situation, and fails to depict the feeling and the reason for letting him depart unpunished.

Shooting Caribon in New Brunswick (Solax, March 10).—The snow covered woods of Canada are the main beauties of this film, but the photographs deserve special praise for the manner in which the different trails through the woods were followed up and the effects obtained. The hunter is seen at camp, then on the trail. At last he shoots a buck, removes the head as a trophy and wends his way back to camp.

Put Out (Solax, March 10).—While this picture is well enacted in the main, and is well done for this sort of work, it is a direct copy of a number of other films from other producers and quite too old to be repeated. It is the idea of the strong man and the girl, but the situation is a new one. The strong man is a mysterious gentleman out of the house, but mistaking the unsuspecting husband, who has innocently returned. Then the old idea of a trunk is resorted to, in which the husband enters to be (for granted) though in this case the actors took it for granted that the trunk was without even seeing him in it.

Ever the Accuser (Reliance, March 11).—This is a story of the pangs of a guilty conscience and is similar in theme to a recent release of this company, but hardly as well conceived. He is his uncle's fool and heir to his fortune, but it is supposed he gets in with bad company, though his friends apparently did nothing to indicate that they were not proper members of society, and when the sub-title came concerning the woman scorned, one wondered why she was scorned; and when she brought the uncle to see the other girl it was felt that the young man certainly had a right to love her, for she seemed quite worthy. His waste was hardly apparent, as his uncle's sorrow at this point

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seemed uncalled for. However, when the young man shot himself to be such a villain as to poison his uncle, one was very glad to see the uncle haunt him into a confession; yet, while well done, it was not impressive, due, no doubt, to the manner in which it was built up. At the beginning there were too many short scenes—just pictures with a little that gave no dramatic action. Who the young lady was that was arrested was a quandary to the spectator, and it was also wondered if such an arrest could be actually made in life. The acting and setting are both of excellent quality.

Springing Man Taken An India Rubber (Itala, March 11).—This is the adventure of Marjory, who in the rubber tire factory jumps into a vat of melted rubber. When it hardens he goes springing about through windows and over the heads of the spectators, destroying until at last he lands in a tank of benzene, and the match from a passer-by cleans him off again.

Poolhead Shooting (Itala, March 11).—Poolhead goes shooting, and strikes the duck from a hunter's hand. This gentleman later appears to be the father of the girl whom Poolhead saves from being run over by an automobile by giving it a shove and sending it backward. He makes love to the girl, which consists, for the most part, in face making, and when the father enters he shoots at Poolhead, who, jumping out of the window, assumes to be shot unto death, and is brought back into the house, where he keeps dying and coming to life until the father gives his consent to the marriage.

Gamble of Love (Powers, March 11).—A father starts to his work at the mine. The young lover comes to see the daughter, and another man walks across the stage smoking a cigar. He is a rival, but one would never know it from his actions. The father was killed by coal gas in a stage mine. This affair took on a number of scenes and seemed to have little to do with the story. The lover is called East, and after three months the man with the cigar asks the girl to marry him. The next scene is a gambling table in a saloon, which no doubt has some significance, but just why the former lover returns disguised cannot be fathomed. He goes to the girl, who now has a child, and tries to persuade her to go away with him. The husband enters, and at the thoughts of her child refuses to go. It could hardly be called a model picture in any respect. There is a decided lack of knowledge of what is to be expressed and how to express it.

AN IMPORTANT ITALIAN SUBJECT.

Perhaps no foreign film manufacturer, outside the Ambrosio, has better shown its ability to handle large masses and to produce the spectacular film than the Itala. In the clear and rarefied atmosphere where these films are made it is possible to obtain superb and clear photography, while artists to portray the respective roles are had for the asking.

Another picture of very superior character is to be released by this company April 16, and is entitled *The Fall of Troy*. Those who have seen *Nero* and the *Burning of Rome* remember it as a marvelous production, but in wonderful effects of fire, mob, and scenic beauty this film outstrips its predecessors. The time taken to create the production was three months, and a city in itself was built in the open that enables two thousand soldiers to swarm about the walls. Eight hundred people appear in some scenes. The picture is divided into two reels or parts, telling in the first part of Helen's flight from Troy, and in the latter

of the siege. Notable scenes are the entrance of the mammoth Greek horse through the city walls, the burning of the city seen from the balcony, and the duel between Menelaus and Paris, but the entire production leaves the impression of vast, stupendous beauty, as observed by a Minox representative, who saw an advance copy.

A NEW INDEPENDENT FACTION.

A fourth division in the motion picture field is announced in a new company, the Associated Motion Picture Patents Company, with offices at 1482 Broadway. It is said to contemplate buying up patents, production of films and printing films for the trade. The other divisions of the field are the Motion Picture Patents Company, with the licensed producing companies; the Motion Picture Distributing and Sales Company, with the leading independent producing companies; and the National Film Manufacturing and Leasing Company, which has been in process of organization for some months.

NEW SALT LAKE CITY HOUSE.

The New Liberty motion picture house on State Street, Salt Lake City, will open Mar. 13. It will seat over 1000 and is said to have cost nearly \$35,000. The decorations are massive and gorgeous. The lines of sight are said to be perfection, as also the ventilation. Inverted reflectors will make the house perfectly light without interference with the picture. No vaudeville will be given, but an orchestra of eight will discourse fine music. Prominent singers, often changed, will be engaged. Manager Midgely is now mulling a fractured leg, which enables him to be about the building only with the aid of crutches.

AN OLD FOGY SCHOOL COMMITTEE.

The Boston School Committee voted recently to bar motion picture exhibitions from the public schools of that city, the reasons alleged being that it would cause the pupils to attend the picture theatres and that the films are a fire menace. The committee, apparently, is not aware of the "non-flam" films of the present day, and as for the influence of educational films in causing the youngsters to go to the picture shows, why not cease teaching them to read English, so that they may not be able to read works of fiction, much of it far more dangerous than picture stories?

MOTION PICTURES COMPARED TO PRESS.

Sunday night at Cooper Union Rev. Herbert A. Jump addressed a large audience on the subject of "The Social Influence of Motion Pictures." He compared the motion pictures to the printing press, and declared that under the present form of voluntary censorship it is by far the cleanest form of amusement available to the American people. An appeal was made for co-operation in forcing the authorities to correct unsanitary and dangerous conditions in many theatres.

(Other Motion Picture news see page 16.)

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